



















VOLUME V

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# HISPANIA

A JOURNAL DEVOTED TO THE INTERESTS OF  
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## SOME NOTES ON THE SOURCES OF ZORRILLA'S "DON JUAN TENORIO"

The immense popularity of Zorrilla's work, especially of his play, the *Don Juan Tenorio*, was not enough to satisfy the author's longing for recognition. What he desired, and what he needed, was some material return with which he could pay for the necessities of life. Because he had written his play before the existence of copyright laws, he was in no position to enjoy the fruits of its later popularity, and the fact that editors, publishers, and actors were waxing rich through his production, while he had to appeal for government aid, somewhat embittered his later years. In spite of his repeated assertion that his returns in popular love and esteem outweighed the financial returns of those in a position to profit by the popularity of his work, he recurs again and again to the fact that he, who supports all the theatres in the Spanish-speaking world, has to depend upon charity, as it were, for a livelihood.

He writes of this in his *Recuerdos del tiempo viejo*,<sup>1</sup> which were written after he was well past sixty years of age, and perhaps it had its effect upon some of his statements not directly connected with his financial condition. The *Recuerdos* contain many inaccuracies, but for the most part these seem to be due to defective memory and a disinclination to verify facts before publishing. It is not improbable, however, that his brooding over his lack of financial returns from the play has colored to some extent his statements in regard to his acquaintance with previous literary works on the Don Juan theme. In other words, owing to his mental habit of considering the *Tenorio* as his production rather than the property of publishers and theatrical men, he was led to emphasize unduly his originality in the matter of composition. It is obvious that he has been in error in some

<sup>1</sup> *Recuerdos del tiempo viejo*, 2nd edition, 3 vols. Madrid, 1882-83.

statements; there are several inaccuracies in the following extract from the *Recuerdos* concerning the material he had at hand when he began the *Don Juan Tenorio*:<sup>2</sup>

"Corría la temporada cómica del 43 al 44: Carlos Latorre había trabajado en Barcelona, y Lombía solo sostenido el teatro de la Cruz con su compañía, para la cual había yo escrito aquel año tres obras dramáticas: . . .

"En Febrero del 44 volvió Carlos Latorre a Madrid, y necesitaba una obra nueva; correspondíame de derecho aprontársela, pero yo no tenía nada pensado y urgía el tiempo: el teatro debía cerrarse en abril. No recuerdo quien me indicó el pensamiento de una refundición del *Burlador de Sevilla*, o si yo mismo, animado por el poco trabajo que me había costado la de *Las Travesuras de Pantoja*, dí en esta idea registrando la colección de las comedias de Moreto; el hecho es que, sin más datos ni más estudio que *El Burlador de Sevilla*, de aquel ingenioso fraile, y su mala refundición de Solís, que era la que hasta entonces se había representado bajo el título de *No hay plazo que no se cumpla ni deuda que no se pague* o *El convidado de piedra*, me obligué yo a escribir en veinte días un *Don Juan* de mi confección. Tan ignorante como atrevido, la empecé yo con aquel magnífico argumento, sin conocer ni *Le festin de Pierre*, de Molière, ni el precioso libreto del abate Da Ponte, ni nada, en fin, de lo que en Alemania, Francia e Italia había escrito sobre la inmensa idea del libertinaje sacrilego personificado en un hombre: Don Juan. Sin darme, pues, cuenta del arroyo a que me iba a lanzar ni de la empresa que iba a acometer; sin conocimiento alguno del mundo ni del corazón humano; sin estudios sociales ni literarios para tratar tan vasto como peregrino argumento; fiado sólo en mi intuición de poeta y en mi facultad de versificar, empecé mi *Don Juan* en una noche de insomnio por la escena de los ovillos del segundo acto entre D. Juan y la criada de Doña Ana de Pantoja."

It will be observed that he says he may have "hit upon the idea while looking over the collection of comedias of Moreto". Narciso Alonso Cortés, a Spanish student of Zorrilla's life and works, dismisses this as a slip of the pen,<sup>3</sup> adding that Tirso was, of course, the writer whom Zorrilla had in mind. This is an entirely unnecessary supposition. Among Moreto's dramatic pieces is one entitled *San Franco de Sena*. The argument has to do with a libertine who, after a long series of revolting crimes, among which was a rape accomplished by his pretending to be the lady's lover, loses his sight by the intervention of Heaven itself upon losing a bet in which eye-sight was the stake on both sides. His mode of life, as well as that of the victim of his rape, changes entirely, and he becomes a monk. His victim, who has become a prostitute, witnesses his devotion, is struck by it, and renounces her sins, whereupon she is taken by angels and

<sup>2</sup> Vol. I, pp. 162, 163-4. I have changed the accentuation to conform with present usage.

<sup>3</sup> Zorrilla, *su vida y sus obras*, Valladolid, 1916, Vol. I, p. 405.

carried directly from the foot of the cross to heaven. Certain resemblances to the *Burlador* are unmistakable, and may very easily have suggested the subject to Zorrilla. Moreover, just previously, Zorrilla himself mentions his *refundición* of Moreto's *Las Travesuras de Pantoja*, and there need scarcely be any question as to whether the play, the *San Franco de Sena*, was available to Zorrilla.<sup>4</sup>

When Zorrilla specifically mentions "*El Burlador de Sevilla*, of that ingenious monk", we need not assume that "that ingenious monk" refers to Moreto, although Moreto was (despite the fact that Cotarelo denies it<sup>5</sup>) a monk, having taken holy orders late in his life and become attached to the monastery at Toledo. The phrase does not mean "that ingenious monk", but "that ingenious monk" who would be so well known to the people for whom Zorrilla was writing his *Recuerdos* that he did not need to be mentioned by name. The semicolon after "Moreto", rather than a period, is surely meant to show the close connection between the suggestion and its execution; not a connection between "Moreto" and "*El Burlador de Sevilla*". Moreover, granted that the idea came from a perusal of the *San Franco de Sena*, what would be more natural than to turn back to the *Burlador* for the material on which to base the new play?

In the same sentence in which occurs the phrase we have just been considering, Zorrilla says that he used only *El Burlador de Sevilla* and "its bad reworking by Solís, which was the one that had up to that time been represented under the title of *No hay plazo que no se cumpla ni deuda que no se pague*". No one has been able to find such a play by Solís. It is known, however, that a play of that title was represented annually before Zorrilla's time, and that it was Zamora's.<sup>6</sup> We can therefore assume that Zorrilla's memory was at fault, and that Zamora's play was the one he had in mind. But why did he write "Solís"? It seems to be generally presumed that Dionisio Solís (born in 1774) is the one to whom Zorrilla referred. This Solís was intimately connected with the theatre of his time and recast

<sup>4</sup>The first edition of Moreto's works containing this play was issued in 1652. Another appeared in 1654, both of these being published at Madrid. There were at least five others: one at Valencia in 1676; another at Madrid in the same year; Antwerp, 1680; Valencia, 1765; and one at Seville of unknown date.

<sup>5</sup>*Catálogo razonado del teatro de Tirso de Molina*, in the *Nueva bib. de aut. esp.*, vol. IX, p. x.

<sup>6</sup>Alonso Cortés makes this statement (*op. cit.*, p. 418, note) and cites in support of the assertion a quotation from the *Obras Completas* (t. IV) of Mila y Fontanals.



many older plays for the nineteenth century stage. I have been unable to obtain a complete list of his *refundiciones* and can not, therefore, be sure that he does not have to his credit one with the above title. It is extremely improbable, however, for Cotarelo does not list such a play in his catalogue of Tirso's plays that have been worked over or imitated,<sup>7</sup> nor does he mention it among the number named in his *Isidoro Máiquez y el teatro de su tiempo*.<sup>8</sup>

It is my opinion that Zorrilla did not have in mind Dionisio, but Antonio Solís (born in 1610). I have found nothing to indicate that Antonio Solís made a *refundición* of the *Burlador*, and certainly he had no reputation as an adapter, such as Dionisio had, but he did write, according to Picatoste,<sup>9</sup> a *loa* to Tirso's play. This *loa* was written expressly for the actor Sebastián de Prado, who took a Spanish company to Paris in 1659 and "representó con extraordinario éxito la obra original de Tirso de Molina, precedida de la *loa*" which Solís wrote. The latter's name was probably commonly known in connection with this *loa*, and Zorrilla's uncertain memory confused him with the writer of the "mala refundición".

Zorrilla very specifically denies other sources than the two Spanish plays mentioned when he says that he undertook his work "without knowing either *Le festin de Pierre*, of Molière, or the beautiful libretto of the *abbé* Da Ponte [who, by the way, was not an *abbé*, although almost everything else], or anything, in short, of what had been written in Germany, France, and Italy about the great idea of sacrilegious libertinism personified in one man: Don Juan". When he says, "Tan ignorante como atrevido, la empecé yo con aquel magnífico argumento", he doubtless means by "aquel magnífico argumento" the *Burlador* of Tirso de Molina, and I can see no reason for doubting that he had studied it, though Cotarelo says that "he was not even acquainted with it, whatever he may say to the contrary in his *Recuerdos*".<sup>10</sup>

The incredible thing about Zorrilla's statement is that he says he knew nothing of the German, French, or Italian literature on the subject. I readily concede that the *Tenorio* might have been written without *direct* influence from the German and Italian; in fact, as far as I can see, there is no evidence of Italian influence at all, either

<sup>7</sup> *Tirso de Molina*, Madrid, 1893, pp. 167-9.

<sup>8</sup> Madrid, 1902.

<sup>9</sup> Felipe Picatoste, *Don Juan Tenorio*, Madrid, 1883, p. 152.

<sup>10</sup> *Catálogo razonado*, p. x.

direct or indirect. As for the French, however, that is entirely another matter. All criticism that I have read, of Spanish as well as of other critics, agrees that much of the *Don Juan Tenorio* must have come from the *Don Juan de Marana*, of the elder Dumas. Fitzmaurice-Kelly names<sup>11</sup> as the sources of the piece Dumas' play and Prosper Mérimée's novel, *Les Ames du purgatoire*, which appeared in the *Revue des deux mondes*, August 15, 1834. Dumas' play (1836) derives chiefly from the latter, and such episodes as are common to *Les Ames* and the *Tenorio*, and not found in the *Marana*, may have been obtained by Zorrilla from earlier Spanish plays, for they are to be found there. In my opinion there is nothing in the *Tenorio* to indicate that Zorrilla must have known Mérimée's novel.

The Spanish critic Alonso Cortés believes that the suggestion for the last part of the *Tenorio* came from Blaze de Bury's (Hans Werner) *Souper chez le Commandeur*.<sup>12</sup> I can not see in this latter piece a single element that is likely to have furnished Zorrilla any of his ideas. The piece, occupying pages 497 to 558 of the *Revue des deux mondes*, is not divided into acts, nor even scenes. It is concerned only with events in the burial place of the Commandeur, whose family name is Palénquez. There are only three characters which are common to all Don Juan stories; namely, the Commandeur, his daughter (who is called Doña Anna), and her seducer. There is none of the melodramatic fancifulness of Dumas and Zorrilla, beyond the attribution of the powers of motion and speech to the statues. There are long speeches, and practically no action. Doña Inés' and Sister Martha's efforts to save Don Juan's soul might seem to be parodied in Doña Anna's frantic attempts to get Don Juan to weep and pray her soul out of purgatory, where it is through his agency, if it were not for the fact that Doña Anna appeared in literature two years earlier than Sister Martha, and ten years before Doña Inés. Don Juan resists Doña Anna's pleadings as long as she is with him, but when she leaves the tomb, he begins a monologue and soon falls to his knees and invokes the Virgin Mary, apparently a changed man. Before leaving the tomb, he is told that his statue will take its place among the Commandeur's ancestors when he dies if he has prayed Doña Anna's soul out of purgatory. At leaving, apparently in perfect understanding with the Commandeur, he announces that he is

<sup>11</sup> *Littérature espagnole*, Paris, 1913, p. 416.

<sup>12</sup> *Revue des deux mondes*, January 1, 1834.

going out to take his part in the chorus of men, meaning, I think, that he will enter a monastery.

As to Zorrilla's opportunities for knowing the *Marana* of Dumas, they were such that he could hardly escape them. In the first place, it was translated into Spanish at least twice before the *Tenorio* was written, one of the translators being an intimate friend of Zorrilla, namely, García Gutiérrez. More than this, it was played in Madrid in 1839, and, as Cotarelo points out, could have been seen by Zorrilla more than once. Aside from these translations, Dumas was very popular among the Spanish dramatists of the time,<sup>13</sup> and, this being the case, since Zorrilla naturally came into close contact with people of literary tastes, he would be in a position to hear Dumas' play talked of, even if he could not read it himself. Even his being able to read it is a probability. Under the conditions of the time, most educated Spaniards knew French, and it would be strange if Zorrilla were not among them. He went to Paris about the middle of 1845, scarcely more than a year after he wrote the *Tenorio*, and the chances are that his interest in the French Romantic writers would have led him to a knowledge of French much earlier than 1844, even if he did not study French at the Seminary of the Nobles, in Madrid; it is quite possible that he did. I think it is safe to assume that he had a knowledge of French; and therefore there were at least three channels through which he could have known the *Marana*, and have known it very well: namely, reading it in translation, hearing it talked of, and reading it in the original French.

Cotarelo gives it as his opinion that the *Tenorio* was based mainly on Zamora's and Dumas' plays. Alonso Cortés says that Zamora's piece could not have served as a model for the *Tenorio*, everything about the two pieces being different except some of the names and the general character of the protagonist.<sup>14</sup> On this point I share Alonso Cortés' opinion, but I do not believe, with him, that Mérimée's novel and Blaze de Bury's one-act play had any considerable influence. In fact, I doubt whether Zorrilla knew of the *Souper chez le Commandeur* at all; there is nothing in his play to indicate that he did.

I grant that Zorrilla's piece is very different from Tirso's, but I am unwilling to accept Cotarelo's opinion that the latter was unknown to Zorrilla. Certain of the episodes in the *Tenorio*, such as, for in-

<sup>13</sup> Cf. Enrique Piñeyro, *El Romanticismo en España*, Paris, 1904?, p. 96.

<sup>14</sup> *Op. cit.*, p. 406.

stance, the disguise of Don Juan as his intended victim's lover, and his experience with the statue of the Comendador, seem more likely to be taken from the *Burlador* than from Zamora's *No hay plazo*.

From the discussion thus far it might be inferred that Zorrilla owed a heavy debt to some one for his play. As a matter of fact, most of the episodes *can* be traced to Dumas' play or to one or two other, earlier, Spanish plays; but very few, if any, scenes in Zorrilla's play would justify the assertion of the Spanish critic Martinez Viller-gas that they were copied "al pie de la letra" from any other play. Professor Waxman,<sup>15</sup> in the *Journal of American Folk-Lore*, expresses the opinion that the *Tenorio* is "nothing but a combination of Tirso's *Burlador* and Dumas' *Juan de Marana*", but he adds: "I do not mean to imply that his play is a servile imitation,—he has woven together the elements of preceding plays in such a way as to make his work seem original. . . ." What more can one ask? Does not literary originality consist in new combinations of older elements? Zorrilla has produced a very forceful play, which contains some elements that seem entirely original; certainly nothing in it would justify an accusation of mere theft. Such an accusation has not been my intention;—quite the contrary: I should consider the *Tenorio*, to all literary intents and purposes, ingeniously original.

My purpose has been to show that Zorrilla was manifestly in error when he said that his acquaintance with Don Juan literature was limited to Tirso's and Solis' plays. I have tried to show also that direct foreign influence on his play extended no further than Dumas' play, but that it did go that far. Space has prevented my giving parallel scenes from the different plays, and I have assumed an acquaintance on the part of my readers with all the plays mentioned except the little-known *Souper chez le Commandeur* (which is to be found, I believe, only in the *Revue des deux mondes*, where it originally appeared) and the *San Franco de Sena*, which is not generally considered a Don Juan play. I have also tried to show where critics of Zorrilla's statements in the *Recuerdos* were in error; and when he himself was wrong, I have sought to give the probable reason for the mistake, for I am not inclined to believe that he intentionally misstated matters.

THOMAS A. FITZ GERALD

UNIVERSITY OF KANSAS

<sup>15</sup> *The Don Juan Legend in Literature*, in the *Journal of American Folk-Lore*, vol. XXI (1908), pp. 198-9.

## LO QUE SE PUEDE APRENDER EN ESPAÑA

Conferencia dada el 2 de abril de 1921 ante el Capítulo neoyorquino de la American Association of Teachers of Spanish.

Sean mis primeras palabras, señoras y señores, de gratitud hacia vuestro presidente Mr. Barlow, quien me ha conferido el honor de ponerme aquí esta mañana frente a un grupo tan distinguido de colegas; vaya después mi saludo familiar a todos vosotros, soldados honorarios de mi raza en esta gran república. He dicho soldados honorarios y pudiera también decir soldados ideales, porque España ya cerrado el sepulcro del Cid y con él una era de su destino histórico, no anhela bienes temporales, sino amor y comprensión. Y vosotros, amigos míos, día tras día, con devoción casi filial, ponéis una caricia en la frente un poco cansada de la vieja Hispania.

Si antes los ilustres profesores Schevill, Espinosa y Hills fueron portavoces de vuestras simpatías hacia España, y si este año serán Wilkins, Shepherd y Wagner quienes hablen por vosotros al otro lado del Atlántico, ya Onís en su bello discurso de apertura de la Universidad de Salamanca dió a todos los norteamericanos, os dió a vosotros los maestros especialmente, el mensaje de un pueblo agradecido. Nadie con más títulos que el señor Onís para hablar en nombre de España, no sólo porque él es el más grande prestigio entre el puñado de españoles que vivimos en Norteamérica, sino también porque Onís es el más español de todos, porque Onís, sincero, sabio, generoso, con la honradez sin compromisos de un castellano de la meseta de guerreros y de santos, es como si un pedazo de la península ibérica se hubiese trasladado a Nueva York.

¡España! ¡Lo que se puede aprender en España! Como primera providencia os daréis cuenta de lo azul de nuestro cielo y de la fuerza de ese sol que derrama oro viejo sobre las viejas ciudades en los atardeceres mágicos. Y después, podréis aprender muchas cosas de inmediata utilidad.

En los Cursos del Centro de Estudios Históricos podréis convivir con un grupo selecto de profesores, de intelectuales, de jóvenes que rumian sueños de una España más buena y más bella. En este medio propicio os será fácil adquirir un más hondo conocimiento del lenguaje, y lo que es aún más importante, un sentido más agudo de las realidades españolas. Porque España, a los ojos de muchos, es un país indolente que se pasa la vida tumbado al sol en el invierno, o bajo la sombra de los árboles en el verano. Y España no es esto.

En España hay además de esto, un ansia grande de trabajo y de perfeccionamiento, una voluntad fuerte de edificar con los materiales propios y con los materiales útiles que puedan venir de afuera, el monumento de una grandeza modesta, pero sólida. De ello es buena prueba el renacimiento actual del genio español en todas las disciplinas, en la literatura, en las bellas artes, en las ciencias. Lo más puro de esta ansia renovadora está concentrado en los hombres que tienen el vértice de sus actividades en la Junta para Ampliación de Estudios e Investigaciones Científicas. Son los que laboran calladamente en el Centro de Estudios Históricos, los que han remozado nuestra vida universitaria, los que alimentan el prestigio moral de la Residencia de Estudiantes, los que pasan horas y horas en los museos, en los laboratorios, en las bibliotecas; los que van a las universidades extranjeras para libar en las flores del saber ajeno el jugo que ha de hacer más rica la miel de nuestro panal. Estos hombres os invitan a conocer a España, os mostrarán a España en sus aspectos más nobles y prometedores.

No necesito detallaros el programa de los Cursos del Centro de Estudios Históricos, donde se combinan aquellas materias de trascendencia cultural, la Historia, la Literatura, el Arte, con los trabajos prácticos de Fonética, Composición, Conversación, Lectura de textos y Comercio, que tan útiles os serán en las tareas cotidianas del oficio. Observaréis que además de lo utilitario, existe el propósito bien meditado de daros en la medida posible una impresión de lo que somos, de nuestra contribución a la obra del progreso universal. Porque, señores, no se puede ser un buen maestro de español con el dominio exclusivo de la mecánica del idioma. Es menester entrever siquiera los valores ideales de la entidad histórica que usa esa lengua como medio de expresión. El lenguaje mismo no se puede aprender bien hasta que no se penetra en la psicología del pueblo que lo habla. Cuando os aproximéis a esa psicología, cuando discernáis el valor interno de las palabras, esos modismos que os causan al principio un poco de sorpresa, se os revelarán en todo su vigor pintoresco como la cristalización lógica de modos de pensar y de sentir. Yo recuerdo hoy, después de haber pasado cinco años en Norteamérica, lo incongruentes que me parecían algunos de vuestros modismos, algunas de vuestras expresiones de *slang*, cuando estaba en los primeros pasos del aprendizaje de vuestra lengua, y lo congruentes que me parecen ahora, cuando os conozco bien y estoy saturado del dinamismo de esta ancha

tierra de libertad y de trabajo. De la compenetración exacta del espíritu de una raza y de su lenguaje, tengo en mí mismo pruebas fehacientes. Hay momentos en que después de haber leído horas y horas un buen libro inglés o de haber discutido un tema de cultura con un americano, yo siento casi la necesidad de expresar mi pensamiento en inglés. Cuando en mis tareas de estudiante en vuestros seminarios yo oía conferencias dadas en inglés, pude notar más de una vez cómo mi inteligencia, en fino trabajo de percepción de las ideas expuestas, se iba poco a poco acomodando con una flexibilidad insospechada al curso dialéctico del expositor. Y lo mismo os ocurrirá a vosotros después de estar algún tiempo entre españoles que os hagan pensar un poco en español. Una lengua no se aprende con ejercicios de conversación infantil: Pregunta: "¿Dónde está el lápiz del maestro? —Respuesta: "El lápiz del maestro está sobre la mesa." Esta es la primera fase del aprendizaje que ya todos vosotros habéis pasado y repasado, que los alumnos vuestros y los míos deben pasar el primer año del estudio del castellano. Una lengua se comienza a aprender cuando tratamos de razonar, de hacer abstracciones en ella. Y esto es precisamente lo que os ofrece el Centro de Estudios Históricos: una gimnasia mental española con aparatos españoles, valga la metáfora.

Pero además de estas enseñanzas formales que podréis recibir durante varias semanas, hay otras lecciones más sutiles que se os ofrecerán por doquiera, al poner vuestra alma en contacto con las bellezas de nuestro arte. Penetrar en los museos, en las catedrales, en los conventos olvidados y admirar los lienzos donde quedó retratado el espíritu de un pueblo religioso y conquistador. Sumirse en la contemplación de Velázquez en aquella gloriosa salita del Prado, un verdadero santuario para los devotos de la línea y del color. Ver *Las Meninas* con sus dificultades técnicas de perspectiva y de luz que el artista de artistas venció con maestría sobrehumana. Encararse con *Las Lanzas* y dar un apretón de manos a los soldados despreocupados y valerosos de nuestros tercios. Tropezarse de manos a boca con uno de aquellos ambiguos Austrias que Velázquez copió con la fidelidad de un disector de almas. Conocer a los pordioseros y a los enanos y a los idiotas que él pintó con amor sereno y comprensivo mostrándonos a través de los ojillos el secreto espiritual de sus cuerpos contrahechos. Ver a Velázquez y explicarse uno de los rasgos más característicos del genio español, el realismo casi fotográfico del

procedimiento, y la idealidad como suprema aspiración del arte; porque Velázquez es como Cervantes y es como Galdós: un gran realista idealizador.

Es conversar con Murillo, el Rafael español, y bañarse en la suavidad del mediodía, en esa gracia un poco superficial de "la tierra de María Santísima," fiesta de medias tintas y exquisitas consonancias, que habréis de ver siempre reflejada en los poetas de la escuela andaluza. Es ver a Ribera, el más monástico, el más torturado de los pintores españoles, seguido de una procesión de santos en éxtasis indiferentes al martirio de la carne mientras las pupilas asombradas escudriñan la negra perspectiva que ha de ser iluminada, al fin, por el rayo de la fe. Es penetrar en las callejas de Toledo, la ciudad de las horas confidenciales, donde el espíritu recobra la elasticidad necesaria para retrotraerse a siglos pasados y fundirse en la sombra de lo que fué; es palpar en las piedras que tres civilizaciones fueron acumulando en el solar imperial, toda la trayectoria de un pueblo recio; es ver al Greco, al místico de los sueños alados; ver en sus figuras alargadas, en los ojos que quieren salirse de sus órbitas para explorar la incógnita del más allá, —la noche eterna del alma—, todo el significado de ese clasicismo cristiano que tantas veces supo inspirar a nuestros hombres de letras antiguos y modernos.

Es visitar Segovia, Avila, Salamanca, Burgos, la yerma planicie, el corazón de España, y explicarse la sobriedad de Fray Luis de León y las telas gráficas y robustas de un Zuloaga, hijo adoptivo de esta tierra parda que dió cruces y espadas para dominar el mundo. Es ver en los graves muros del Escorial las sombras de los Austrias, quienes, cual los artífices del monasterio, modelaron a golpe de cincel la grandeza política del siglo XVI. Es perderse en los laberintos de la Alhambra y ver cómo surge todo el sensualismo y toda la plasticidad juguetona de una raza de artistas que nos dejó la herencia de su sangre ardorosa, del optimismo fatalista que se respira por doquier en el sur de mi patria. Es entrar en la catedral de Sevilla, esa obra de locos, y apreciar bajo la fábrica de sus enormes sillares la relación que existe entre la grandeza de un monumento y la grandeza del pueblo que lo construye. Es pasear la mirada por el Palacete de la Granja, la achicada imitación de Versalles, obra magna del primer Borbón de España, con sus faunos engreídos y sus fuentes parlanchinas y su gusto barroco, y tras la rápida visión, evocar como por ensalmo todo el pseudo-clasicismo y el amaneramiento de nuestro siglo XVIII.



Es descubrir en estas peregrinaciones por las fértiles regiones de nuestra historia el lazo impalpable que ha de daros la visión total de la raza hispánica, de su arte, de sus costumbres, de su literatura: de todo lo que somos en virtud de todo lo que hemos sido.

Y no se agotará la fuente de las revelaciones con este paseo somero por los caminos reales del arte. Aun queda otro mundo de verdades que podéis descubrir y que llenarán vuestros corazones —corazones casi españoles— del puro goce de irse acercando a esas virtudes fundamentales, primitivas, que tan abundantes se dan en el suelo hispano.<sup>1</sup> Tenéis que penetrar en la íntima psicología del pueblo español y verlo sufrido, generoso, democrático, cortés, con la dignidad que da la conciencia de la propia estimación.

Después que hayáis hablado con uno de esos campesinos castellanos, sobrios, tenaces, llenos de sentido práctico y de prestancia varonil; después que hayáis cambiado unas palabras con un madrileño típico, uno de esos modernos atenienses, vivo de imaginación, alegre, fino, burlón, escéptico; después que hayáis conservado con un andaluz jacerandoso, resudante de generosidad, poseído de todas las gracias, ingenioso por herencia, artista por temperamento, uno de esos andaluces castizos que arrastran la vida bajo su amado sol con el epicureísmo aristocrático de hombres elegidos; después que os hayáis echado al colete un trago de sidra mano a mano con algún ejemplar de Asturias, la tierra verde, tradicional y poética; después que hayáis oído a un catalán describiros firmemente la superioridad incontestable de su región y ponderaros en un lenguaje un poquitín mandibular la belleza moderna de Barcelona, urbe del trabajo y de las osadías constructivas; después que hayáis escuchado a un valenciano impetuoso, de esos que os traen a la memoria la huerta musulmana estremecida de odios y amores definitivos; después que un vasco os haya estrechado la mano con traza de hombre cabal y abierto; cuando hayáis discutido con un aragonés, si ello es posible; cuando un gallego os haya mirado con sus ojillos inquisidores; cuando hayáis pasado por todo esto, entonces y no antes empezareis a conocer a España. Entonces, de la suma de todas estas características desparramadas por el haz de la península, surgirán algunas virtudes básicas que constituyen la espina dorsal de nuestra raza, que son el tesoro que tratamos de conservar con altivez de grandes señores.

<sup>1</sup> Claro está que también tenemos algunos defectillos; pero, ¡no es menester acusarnos de parciales u olvidadizos! Ya hay diligentes censores que bien se cuidan de echárnoslos en cara.

Entonces apreciaréis la generosidad de un pueblo que saborea el placer de dar, y aun mucho más el placer de renunciar. Entonces estimaréis en lo que vale esa dignidad señorial de todo español bien nacido, el *Spanish pride*, que no es orgullo vacío, sino la convicción de que hay extremos a los cuales un hombre honrado no puede llegar; dignidad que lejos de ser un defecto es la mayor virtud que tenemos, porque ella es la que preserva los rasgos más enteros de nuestro carácter; dignidad de hoy que es la misma que en el siglo XVII hizo caminar a nuestros tercios de Flandes, vencidos y andrajosos, por tierras de la Francia, con la gallardía y la compostura de príncipes en desgracia, que es la misma que en el siglo XII ponía en boca de los nobles aragoneses estas altaneras palabras de salutación al nuevo monarca: "Nos que valemos tanto como vos, os elijimos rey con tal que gardedéis nuestros fueros y libertades, y entre vos y nos uno que manda más que vos: si no, nó!" Entonces os explicaréis esa afirmación paradójica de que España es el país más democrático del mundo; porque allá un hombre tiene un valor intrínseco ajeno a los bienes terrenales o las preeminencias transitorias, porque allá cada individuo es una unidad intangible que defiende su independencia con el tesón ancestral de aquellos bravos comuneros que hablaban al Rey de tú. Entonces os convenceréis de que existe una cortesía española, que tal vez no se expresa con dulces palabras, pero que se manifiesta en acciones desinteresadas ofrecidas sin espera de recompensa, al solo influjo de la humana solidaridad del "hoy por ti y mañana por mí." Entonces os cercioraréis de que hay una imaginación española, una vena creadora de potencia incalculable, aunque vaya más allá en los campos de la especulación que en los de las realidades positivas. Entonces veréis la espontaneidad española, el don de la improvisación, ese poder de formar en el cerebro concreciones rápidas y seguras de las ideas que flotan en el aire. Entonces descubriréis que la tan decantada pereza española es en muchos individuos más que limitación racial o influencia del medio, una postura consciente frente al problema de la vida, una actitud filosófica tan legítima como otra cualquiera. Entonces os daréis cuenta de todo el optimismo de una raza batida por siglos de desgobierno, que aun sabe cantar dulces baladas junto al fuego de los cortijos y en la paz bucólica de las campiñas. Entonces y sólo entonces veréis toda la grandeza de mi pueblo. Y de este inventario de vuestras observaciones, sacaréis también, y no lo digo ni por adularos ni por adularnos, el convencimiento de que en sus rasgos esenciales hay una gran semejanza entre España

y Norteamérica, semejanza que explica la creciente popularidad de los norteamericanos en España y de los españoles en Norteamérica.

Para terminar esta ya larga plática sobre España, voy a referiros algo que yo presencié y que quiero que, a manera de símbolo, os ayude un poco a conocer el carácter español. Iba yo una mañana paseando cerca de la Plaza de la Cebada, cuando llamó mi atención una mujer extranjera, bien vestida, que se disponía a entrar en el típico mercado de abastos. (Sólo me propongo narraros un incidente aislado y por lo tanto sería estúpido descubrir la nacionalidad de la extranjera y darle así un valor representativo que está muy lejos de tener.) Curioso y desocupado, me dispuse a seguir a la dama. Me intrigaba observar la impresión que aquel pintoresco cuadro habría de causarle. Caminaba yo a paso lento tras la señora. Ella se paraba con interés cerca de algunos de los puestos de "más carácter" y contemplaba con sus gafas de oro las mercancías y los vendedores. Unas y otros debieron llamar poderosamente su atención a juzgar por la expresiva curiosidad que reflejaba su semblante. De pronto hizo alto frente a un humilde puesto de frutas y verduras, tras el cual asomaba apenas el rodete inconfundible de una de esas madrileñas netas que están a sus anchas en los sainetes de don Ramón de la Cruz. La extranjera señaló con su mano enguantada a unas gordas y lucientes naranjas que estaban amontonadas en forma de pirámide en la parte anterior del mostradorcillo. Yo me acerqué haciéndome el distraído. ¡La maldita curiosidad del que quiere matar el tiempo!

Al notar el gesto de la extranjera, la dueña del rodete inconfundible surgió de detrás de las naranjas y entonces pude contemplarla a mi satisfacción. Era una de esas buenas comadres de los barrios bajos del "pueblo de Madrid," regordeta, con vestido negro "de percal planchá," delantal a rayitas blancas y negras, zapatos bajos claveteados y cabellos blancos y abundantes que se aplastaban con pulcritud castiza a ambos lados de la cabeza. Todo era humilde, pero todo era limpio. Su cara saludable y su sonrisa franca armonizaban bien con las doradas naranjas que sonreían desde la tablilla del puesto.

La señora de los guantes, expresándose en un español infame, dejó adivinar que quería dos de aquellas naranjas. No necesitó muchas explicaciones la comadre. Estas comadres tienen el poder de adivinarle a uno el pensamiento. Paseando la mirada desde la señora a las naranjas y desde las naranjas a la señora, escogió los dos mejores ejemplares del montón y los puso en una cestita que sacó de la trastienda. Después, llena de orgullo profesional, con una sonrisa bona-

chona, ofreció la cestita a la extranjera. Cuando ésta hizo ademán de abrir su bolso-portamonedas, la vieja, poniéndose en jarras, exclamó cortésmente:

—No, no es nada; que las disfrut' ustez con mucha salud.

Pero la señora insistió en pagar las naranjas:

—¿Cómo mucho?

—Le digo que no es nada, —repuso la verdulera—; tengo mucho gusto en regalárselas.

En este momento ocurrió algo extraordinario. La extranjera rechazó de mal modo la cesta y mirando con cierto desprecio a la comadre, como la que no está acostumbrada a aguantar familiaridades de gente de baja estofa, dijo con una voz áspera y desabrida:

—Yo querer pagar por las naranjas, yo no querer presentes de usted. Yo no querer estar bajo obligaciones.

La "señá" del puesto miró asombrada a la extranjera y sonriendo timidamente la dió a entender con gestos y palabras que todo estaba bien, que ella estimaba su buena voluntad, pero que quería que aceptase las naranjas. A un nuevo movimiento aun más acentuado de repulsa de la señora, la verdulera cambió de actitud. Con la dignidad de una princesa ofendida volvió la espalda a la extranjera, sacó las naranjas de la cestita y las colocó en la pila del mostrador. Después, serenamente, majestuosamente, volvió tras el puesto, se sentó en su banqueta y continuó la interrumpida costura.

La extranjera quedó un tantico confusa. Ella no se explicaba nada de todo aquello. Se arrimó aun más al puesto y con una voz chillona reclamó las naranjas:

—Yo deseo a hacer negocios. Querer obtener las naranjas por mi moneda.

Hubo una breve pausa. La comadre levantó sus ojillos grises de la costura y con acento entero y un sí es no es irónico, respondió, remedando a la extranjera:

—Pero yo no querer vender las naranjas, porqu' ustez no tener dinero pa pagar *mis* naranjas. Ustez tener dinero pa pagar toas las naranjas de la Plaza de la Cebá, per' ustez no tener bastante dinero pa comprar *mis* naranjas. ; Nos ha fastidiado la señora!

Amigos, España ofrece muchas de estas naranjas. Tomadlas cuando se os den con amor. Aprended a distinguir el tono. Sabed que un español vive de algo más que de pan.

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## LITERATURA ESPAÑOLA E HISPANOAMERICANA

(Discurso pronunciado ante el Ateneo Hispanoamericano de Washington, D. C., el 30 de abril de 1919.)

La lengua castellana es, entre las hijas de la gran lengua de Roma, la que posee en más alto grado lo que pudiéramos llamar el elemento de la proporción. Quizá, juzgada desde puntos de vista particulares, no reuna las perfecciones que otras atesoran. Quizá no tenga esa flexibilidad elegante del francés que permite donosura inimitable. Quizá carezca de la suavidad acariciadora del italiano, lengua hecha para las tersuras de la melodía. Quizá no tenga esa sonora musicalidad del portugués en donde vibran acordes que simulan una numerosa orquesta que se aproxima. Quizá dentro del mismo recinto de la madre España, el catalán tenga más vigor y el gallego más dulzura; pero la reunión de todas estas cualidades en armónica proporción, no se encuentran en ninguna de las lenguas románicas en grado tan alto como en el español. El español es musical, y así lo demuestra una riquísima colección de versos y cantares que se llegan al fondo del alma al través de las puertas del oído; ha sabido ser vigoroso en todo tiempo, como lo atestiguan desde los tercetos inmortales de Quevedo al Conde-Duque, hasta los que a imitación de éstos chascara Núñez de Arce, como flagelo de llamas, sobre la espalda de las corrupciones de su época. La prosa cristalina de Valera no cede en prestigio a la prosa transparente de Voltaire, y los versos dulcísimos de Garcilaso pueden ir de la mano con las acariciadoras estrofas del Petrarca. El español es cual matrona de ojos claros, tersa frente y amplias proporciones, no como Afrodita, graciosa y ligera, sino como Deméter, bella, de espigas coronada, fuerte y fecunda.

La literatura española propiamente comienza con el Poema del Cid, compuesto de 3730 versos y escrito a fines del siglo XII. En él se cantan las proezas del héroe nacional, Rodrigo Díaz de Vivar, nacido en Burgos por el año 1030 y muerto en Valencia en 1099. Fué este héroe, llamado el Cid o mío Cid por los moros, la representación genuina del espíritu castellano de la edad media. Con la cruz, símbolo de religión, como bandera, combatió contra los moros en la guerra de la reconquista, y teniéndose por igual al rey supo hacerse temer y respetar del monarca mismo.

En el siglo XIII Gonzalo de Berceo escribió varias poesías religiosas, y Alfonso el Sabio compuso sus cantigas en gallego e hizo que

se publicaran la Crónica General y las Siete Partidas, grandioso monumento de la legislación española.

Entre las obras que pueden citarse como piedras miliare que marcan las distancias recorridas en su constante progreso por las letras castellanas merecen especial mención las del infante don Juan Manuel, así como el Libro de Buen Amor del Arcipreste de Hita, y la Celestina, especie de injerto de comedia y novela, cuya importancia para la fijación de las formas del castellano puede considerarse decisiva.

La gran época de las letras castellanas se inició con tres acontecimientos políticos que cambiaron radicalmente de aspecto la vida de la nación española. El primero de ellos fué la fundación de la monarquía, ocurrida por el matrimonio de Fernando e Isabel, que en 1479 reunió los reinos de Aragón y de Castilla. Los otros dos fueron la toma de Granada, que dió fin al dominio de los moros en España, y el descubrimiento de América, que abrió a la actividad de los caballeros castellanos un mundo nuevo de aventuras y especulaciones.

La edad de oro abarca la segunda mitad del siglo XVI y la primera del siglo XVII. Apenas podremos mencionar entre quienes contribuyeron en esa centuria a poner a España a la cabeza de todas las naciones del mundo, en materia literaria, así como lo estaba en materia política y militar, a Miguel de Cervantes Saavedra, Félix María Lope de Vega, Pedro Calderón de la Barca y don Francisco de Quevedo, a cuyo rededor se agrupan, sólo secundarios por comparación, Gabriel Téllez (*Tirso de Molina*), Moreto, Rojas y el mejicano Juan Ruiz de Alarcón, en el teatro; Mateo Alemán, en la novela picaresca; el padre Mariana, en la historia; y otros que no es ésta ocasión de enumerar.

Dada la importancia trascendental del Quijote no sólo en la literatura española sino en todas las literaturas del mundo, no es de extrañar que haya sido objeto de estudio y comentarios de parte de los más grandes talentos críticos. Tanto se ha pretendido analizarlo que se ha llegado a descubrir en él lo que su autor jamás quiso decir. Dejando a un lado al Cervantes moralista, filósofo, estadista, sabio en ciencias físicas y naturales, sociólogo, y a todos los demás Cervantes que un prurito de investigación apasionada ha pretendido descubrir, queda frente a nosotros un sólo Cervantes, gran novelista, inmenso artífice del idioma que supo fundir el sonoro bronce de la lengua castellana, al calor de un espíritu apasionado, en el molde de

una razón luminosa y penetrante. Y eso basta para la gloria de Cervantes. Don Quijote de la Mancha, luchando contra molinos de viento, contra carneros, gigantes imaginarios y fantásticos hechiceros, recibía golpes dolorosos en su organismo físico, pero al mismo tiempo asestaba golpes mortales al fantástico gigante de los libros de caballerías, que rodaba hecho polvo a los embates del ridículo para no levantarse más en la arena de las literaturas del mundo.

Es necesario no olvidar que este monumento no fué la única obra de Cervantes. Sus novelas ejemplares son suficientes para darle el primer lugar entre los novelistas del mundo, aun cuando nunca hubiera escrito el Quijote. Tómese para comenzar "La Gitanilla" y, una vez leída, todas las demás cautivarán al lector con seducción irresistible.

La novela picaresca ofrece al espíritu tipos tales como el truhán, el soldado aventurero, el mendigo lleno de artimañas, el cortabolsas de manos ligeras, el estudiante travieso y otros caracteres que en lengua sonante a oro puro dejaron los dichos más extravagantes y en las llanuras austeras de Castilla pasearon sus andrajos y sus picardías, hoy estampados en páginas indestructibles. Véase entre ellos al Lazarillo de Tormes, siempre sufriendo hambres y privaciones y siempre dándose maña para vivir por buenas o malas artes, ya tomando lo que se le da, ya hurtando lo que se le niega; acompañese a Guzmán de Alfarache, vivase con los estudiantes que sufrieron privaciones bajo el poder del licenciado Cabra; y admírese por fin al pícaro saltando los Pirineos para nacer en Francia en la forma de Gil Blas de Santillana, hijo legítimo de España y padre de la novela francesa.

Si en este género España no reconoce rival, en el teatro sólo se inclina ante ese genio poderoso que se llamó Shákespeare. Félix María Lope de Vega es hermano de Shákespeare en la belleza, apenas dañada por la fecundidad. Más perfecto que Lope de Vega fué don Pedro Calderón de la Barca, cuyos dramas "El Alcalde de Zalamea" y "La Vida es Sueño" han sido clasificados entre las obras más acabadas del teatro universal; Gabriel Téllez, Moreto y Rojas produjeron comedias modelos de gracia y naturalidad, y el mejicano don Juan Ruiz de Alarcón escribió las obras más humanas, más definitivas, a la vez que más morales, y tuvo el honor de que su comedia "La Verdad Sospechosa" fuera imitada por el gran Corneille, que tomó libremente del teatro español para labrar con el cincel de su inspiración los fundamentos del teatro francés.

El siglo XVIII marca la época de la decadencia de la literatura española. El país se había agotado en empresas colonizadoras. A la dinastía de Austria sucedió la de Borbón. Las costumbres, las modas y los procedimientos literarios de Francia se aclimataron en España. Nacieron la Academia, la Gramática y el Diccionario, pero el genio de la lengua parecía estar a punto de morir y los galicismos se pusieron de moda. Apenas si se destacan el padre Feijóo con su Teatro Crítico y el gracioso padre Isla con su "Fray Gerundio de Compazas," en el cual chistosamente puso en ridículo a los hinchados predicadores de la época, y con sus donosas cartas, de las cuales por desgracia sólo se han conservado las que legó a la posterioridad la piedad amorosa de su hermana.

El clasicismo frío, a la vez que proporcionado, también llegó a España por los senderos de Francia. Quintana escribió su Pelayo, y las tres unidades tuvieron su época de acatamiento. Pero el soberbio genio español que en la edad de oro había creado bellezas sin cuidarse mucho de respetar las trabas de las tres unidades, que ni los mismos griegos obedecieron siempre, no podía caber en molde tan estrecho. En todo el mundo se sintieron sordas agitaciones que estallaron al fin y produjeron ese cataclismo literario tan monstruoso, tan enfermizo, tan poderoso, tan bello y tan horrible que se llamó el romanticismo. Víctor Hugo fué su pontífice en Francia; y en España el Duque de Rivas, Espronceda y el melodioso Zorilla arrebataron con sus versos a las generaciones del siglo XIX.

Hoy el romanticismo no despierta en nosotros los ecos que en su época supo despertar. Hoy lo estudiamos, pero sin conmovernos, y reconocemos que no fué sino la expresión de una protesta del espíritu contra cartabones y ergástulas que atrofian y que matan. El romanticismo pasó y España volvió los ojos a su edad de oro; buscó en ella la inspiración, tomó en sus manos el molde nuevo y con el mismo bronce antiguo fundido por Cervantes y refinado al través de tres centurias se dedicó a crear bellezas genuinamente españolas, inspirada en la realidad y cuidándose a un mismo tiempo de no incidir en las falsedades románticas ni en los repugnantes fatalismos fisiológicos del naturalismo francés, del que apenas puede decirse que recibió leves salpicaduras en la fimbria de su manto.

España despertó, y ¡que despertar! señores. Fernán Caballero abrió los ojos de su alma y dejó que por ellos se le entrara al fondo de su ser toda la belleza que Dios ha regado en el mundo para deleite



de los hombres. Juan Valera sembró flores de gracia exquisita en los jardines de las letras castellanas. Es una felicidad que sólo los seres selectos pueden comprender el tomar en las manos uno de esos sabrosos volúmenes en cuyas páginas parece correr una ligera risa de inocente travesura. Doña Luz, Juanita la Larga, el Comendador Mendoza, Pepita Jiménez y tantos otros personajes que viven en los labios de "mi tocayo Juan Fresco o que desfilan por Villablanca y Villabermeja, se reciben como compañeros de viaje en una excursión de alegres camaradas, y se dejan con un sentimiento de tristeza; pero no por mucho tiempo, pues bien seguro está el lector de que el volumen devuelto a los anaqueles no tardará en volver a sus manos para repetir las hermosas experiencias del primer encuentro, que lo que bien sabe más se aprecia mientras más se gusta. Y, ¿qué decir de José María de Pereda, que supo pintar a los hijos de sus montañas de tal manera que viven en el mundo como si fueran de carne y hueso, y que describió sus paisajes y marinas hasta el punto de producir impresiones físicas? Vivid por unos cuantos días en Cumbrales y Rinconeda; ascendad las montañas por el camino que lleva a Tablanca; vivid con los pescadores de Sotileza; conoced al Tuerto y a Tremontorio; estrechad la mano de ese caballero compesino que se llamó el señor de Proveña y decid si habéis saboreado fruta más jugosa que esa fruta montañesa servida por el solitario de Polanco.

¿Necesitaré mencionar a don Benito Pérez Galdós, y sus Episodios Nacionales, o al dramaturgo Echegaray, o al más grande aún Manuel Tamayo y Baus, autor de "Un Drama Nuevo," obra suprema, sólo comparable a las de Calderón de la Barca, o a Jacinto Benavente, que tan bien pone en el teatro a la sociedad moderna, o a poetas tan inspirados como Béquer, Núñez de Arce y Campoamor? No; pero sí debo recordar a esa mujer ilustre que los pueblos de habla inglesa parecen lentos en reconocer; doña Emilia Pardo Bazán, cerebro privilegiado que lo mismo escribe, —y siempre escribe con suma perfección, —novelas largas como "La Quimera," cuentos cuyo número es ya muy grande, obras históricas como la Vida de San Francisco de Asís, con una bellísima introducción sobre la Edad Media, estudios críticos, narraciones de viaje y escritos de los géneros más diversos que se cuentan en numerosos volúmenes y ponen a la autora quizás en el primer lugar entre todas las mujeres de nuestros días.

Una nueva generación llena de robustez se levanta en la actualidad y toma de las manos ya temblorosas de los que se van el estan-

darte de la literatura castellana. Y con esta enumeración, muy incompleta por cierto, de lo que España ha hecho y está haciendo en la actualidad, España, la primera nación en la novela, poseedora de uno de los pocos teatros que pueden llamarse originales, creadora del romance, forma poética tan flexible que se adapta a todos los asuntos, reina en la actualidad de la novela corta, ¿podrá decirse que está decadente? De ninguna manera. España, sin los intereses coloniales que en otro tiempo poseyó, elevada su vista, se consagra a la creación de la belleza en el arte y a la prosperidad de sus hijos dentro de su mismo suelo, y se pone muy naturalmente, y sin afectación ni esfuerzos, en la primera fila entre las naciones del mundo.

Para terminar haré breve mención de algunos autores hispano-americanos notables. Desde luego viene a la mente al nombre de Jorge Isaacs, el colombiano autor de "María," esa bella novela que nos conmovió de niños y que de hombres nos conmueve todavía; esa obra en la que hay sentimentalismo, es cierto, pero en la que hay verdad humana porque el suyo es el sentimentalismo de que todos hemos adolecido y de que todos adolecemos todavía cuando se trata de los dos grandes amores femeninos del hombre; la madre y la mujer que ha de compartir con uno las cargas y los gozos de la vida. Colombia también ha producido filólogos como Cuervo, continuador del ilustre venezolano Andrés Bello, y poetas como José Asunción Silva, los Caro, Rafael Pombo, Guillermo Valencia y como el popular Julio Flórez. La República Argentina se ufana con el nombre de "Amalia," por Mármol; el Uruguay cuenta con Rodó y con su gran poeta Zorrilla de San Martín; el Perú ha producido a Ricardo Palma, y José Santos Chocano; el Ecuador a Juan Montalvo; Nicaragua a Rubén Darío, el más grande de los poetas castellanos modernos, que apenas hace poco bajó al sepulcro en el suelo de su patria; Cuba, a Martí, Juan Clemente Zenea y Heredia; Venezuela a Bello y a Díaz Rodríguez; Méjico ofrece de la opulencia de su seno contingente inapreciable al acervo de la literatura hispanoamericana. Tuvo sus picarescos, como el "Pensador Mejicano," sus clásicos como Carpio y Pesado, sus realistas como "Facundo" y "Micrós," sus grandes oradores como Ramírez y Altamirano, sus románticos como Acuña, Manuel Flores y Plaza, su renacimiento con Gutiérrez Nájera y su espléndido apogeo con Salvador Díaz Mirón, el vibrante poeta que ha escrito versos no igualados por ningún otro poeta español; Amado Nervo, en cuyas manos se encuentra el cetro que al morir dejó abandonado Rubén Darío, Luis Urbina, Enrique Gonzáles Martínez, acla-

nado como maestro por la juventud mejicana, los ilustres desaparecidos Justo Sierra y Manuel José Othón, poetas, y Rafael Delgado, novelista de corrección y dulzura inimitables, y otros muchos, unos vivos aún y otros muertos recientemente, que demuestran que las hijas de España, las repúblicas americanas, han heredado de la madre patria, con el orgullo castellano y con la lengua que sirvió a Herrera para cantar la victoria de Lepanto, y a Quevedo para fustigar en inmortales epístolas al Conde Duque, la misma mirada que se dirige a lo alto, la misma inteligencia que busca lo más perfecto, y el mismo corazón enamorado siempre de todo lo que es bello y luminoso.

Ahora, señores, para obtener perdón por las pobreza de este discurso, permitidme que os dé algo tomado de la opulencia de la literatura castellana. Cuando aun no soñaba nuestra lengua en poseer las perfecciones que hoy atesora, ya San Juan de la Cruz supo decir cosas tan bellas como éstas:

#### Noche Oscura

Pastores los que fuerdes	Mil gracias derramando
Allá por las majadas al otero,	Pasó por estos sotos con presura,
Si por ventura vierdes	Y yéndolos mirando,
Aquel que yo más quiero	Con sólo su figura
Decidle que adolezco, peno y muero,	Vestidos los dejó de su hermosura.

Si algo más dulce han producido otras lenguas, no lo conozco. Oíd lo que Francisco de Rioja dijo a una flor:

#### A una rosa

Pura encendida rosa,	Tiendes aun no las alas abrazadas,
Emula de la llama	Y ya vuelan al suelo desmayadas:
¿Cómo naces tan llena de alegría,	Tan cerca, tan unida
Si sabes que la edad que te da el cielo	Está al morir tu vida,
Es apenas un breve y veloz vuelo?	Que dudo si en sus lágrimas la aurora
	Mustia tu nacimiento o muerte llora.

Los que quieren música en los versos, deléitense con esta magnífica orquestación de palabras. Habla Segismundo, héroe de "La Vida en Sueño" de don Pedro Calderón de la Barca:

Apurar, cielos, pretendo,	o ramillete con alas,
ya que me tratáis así,	cundo las etéreas salas
¿qué delito cometí	corta con velocidad,
contra vosotros, naciendo?	negándose a la piedad
	del nido que deja en calma;
Nace el ave, y con las galas	y ¿teniendo yo más alma,
que le dan belleza suma,	tengo menos libertad?
apenas es flor de pluma,	

Decid si no sabía instrumentar con vocablos el autor de El Alcalde de Zalamea. Apenas si, en tiempos más modernos, lo iguala Espronceda en su Canción del Pirata, de la cual es el fragmento que sigue:

Con diez cañones por banda,  
viento en popa a toda vela,  
no corta el mar, sino vuela  
un velero bergantín:

Bajel pirata que llaman  
por su bravura el Temido,  
en todo mar conocido  
del uno al otro confín.

La luna en el mar ríela,  
en la lona gime el viento  
y alza en blando movimiento  
olas de plata y azul: ....

Y ve el capitán pirata  
sentado alegre en la popa,  
Asia a una lado, al otro Europa,  
y allá a su frente Estambul.

Véase cómo esa joyita hecha de fragilidad luminosa y de caricias perfumadas, el Madrigal, ha pasado por las épocas todas de nuestra literatura.

Dice Gutiérrez de Cetina, el soldado poeta, a unos ojos:

Ojos claros, serenos,  
si de un dulce mirar sois alabados,  
¿por qué, si me miráis miráisme airados?

Si, cuanto más piadosos,  
más bellos parecéis a aquel que os mira,  
no me miréis con ira,  
por que no parezcáis menos hermosos.

¡Ay, tormentos rabiosos!

Ojos claros, serenos,  
Ya que así me miráis, miradme al menos.

Ningún poeta ha usado con más acierto esa vaguedad aparente que se llega al alma, en líneas imprecisas, pero poderosa en evocaciones simpáticas, que el cubano Juan Clemente Zenea. Recuérdense sus bien conocidos versos:

Señor, Señor, el pájaro perdido  
puede hallar en los bosques el sustento;  
en cualquier árbol colocar su nido;  
a cualquier hora atravesar el viento.

Y el hombre, el rey, el que, a la tierra envías  
armado para entrar en la contienda,  
no sabe al despertar todos los días  
en qué desierto plantará su tienda.

La onomatopeya, no ha llegado en ningún poeta a mayor excelencia que en Salvador Díaz Mirón, como puede verse en el siguiente trozo tomado de su poema "Idilio":

El ponto es de azogue, y apenas palpeta  
 Un pesado alcatraz ejercita  
 su instinto de caza en la fresca:  
 grave y lento discurre al soslayo,  
 escudriña con calma grotesca,  
 se derrumba cual muerto de un rayo,  
 sumérgese, y pesca.

Y al trotar de un rocín flaco y mocho,  
 un moreno que ciñe moruna  
 transita, cantando cadente tontuna  
 de baile jarocho.

Monótono y acre gangueo  
 que un pájaro acalla, soltando un gorjeo.

Cuanto es mudo y selecto en la hora,  
 en el vasto esplendor matutino,  
 halla voz en el ave canora,  
 vibra y canta en el chorro del trino.

Etc.

Todos los que han bebido sol en las *costas* veracruzanas, y los felices hijos de las islas que baña el mar Caribe, sabrán descubrir la música que pasa, voluptuosa y ardiente, por estos versos inimitables.

Concluiré con esta nota melancólica de don Alberto Lista, que se me viene a los labios sin querer, quizás por estar tan hondamente hincado en el alma el sentimiento que interpreta:

Feliz aquel que no ha visto  
 más río que el de su patria,  
 y duerme anciano a la sombra  
 de pequeño jugaba.

Tiempo es de terminar. Si la memoria infiel ha hecho traición al sentimiento, perdonadme. Si habéis pasado un momento agradable, tendréme por dichoso. De agradecido me precio, y por vuestra galante atención os doy las gracias, feliz si acaso he desplegado con acierto a vuestra vista fragmentos de un amado paisaje que siempre gusta contemplar.<sup>1</sup>

GUILHERMO A. SHERWELL

WASHINGTON, D. C.

<sup>1</sup> Después de pronunciado este discurso han muerto la célebre novelista, doña Emilia Pardo Bazán (1921), y el distinguido poeta, Amado Nervo (1919).

## VIAJES POR ESPAÑA

### V. EL CASTIZO HUMORISMO CASTELLANO

En el artículo anterior he citado las palabras de Unamuno sobre el castizo humorismo castellano. "La socarronería es el castizo humorismo castellano, un humorismo grave y reposado, sentencioso y fleumático; el humorismo del bachiller Sansón Carrasco, que se bate caballerosamente con Don Quijote con toda la solemnidad que requiere el caso, y que acaba tomando el juego en serio." Pero no vayan a creer mis lectores que la socarronería castellana lleva consigo la burla irónica dirigida a la persona de quien uno quiere burlarse de veras. El castizo humorismo castellano es un humorismo humano, una socarronería caritativa, un afán de obrar y de decir las cosas para que goce el espíritu y sobre todo sin el menor deseo de aplastar a nadie. Y en esto se diferencia el castizo humorismo castellano del humorismo de otras gentes. El humorismo inglés, por ejemplo, es frío y aplastador, donde se trata casi siempre de vencidos y vencedores. Mucha razón tiene Unamuno cuando dice que acaba tomando el juego en serio, pero considerado del punto de vista del yanqui diríamos que el humorismo castellano a veces acaba tomando en broma cosas que a nosotros nos parecen serias. Pero sea como fuere, el castizo humorismo castellano a nadie hiere y a todos complace. Y la complacencia del humorismo castellano nace de la satisfacción orgullosa en que vive todo buen castellano ya sea noble o plebeyo. Cuando yo viajo por tierras de Castilla y hablo con los castellanos siempre me impresiona vivamente su fuerte individualismo. No hablemos ahora del individualismo español. Viene al caso en este momento porque es necesario observar que el castellano como es individualista respeta siempre la individualidad. Carece de todo egoísmo y de aquí resulta que el castizo humorismo castellano es siempre complaciente, amable, caritativo.

Al viajar por tierras castellanas he tenido muchas oportunidades para apreciar lo que es la verdadera socarronería castellana. Uno de los casos más notables trata de mi humilde persona. Trata, por mejor decir, de mi humilde persona y del sapo, porque a no ser por el sapo no hubiera tenido tan buena oportunidad para demostrarles a mis lectores lo que es el castizo humorismo castellano. Entre los primeros cuentos que recogí en la Montaña y en Castilla la Vieja hay una serie de cuentitos y anécdotas que cuentan una interesante his-

toria sobre el sapo, la rana, el topo y otros animales, que podríamos clasificar y estudiar con el presuntuoso título de *La leyenda del sapo*. Para que mis benévolos lectores no se queden completamente en ayunas publicaré aquí tres de esos cuentitos, de los más breves:

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Éste era un sapo que subía por una escalera muy alta, muy alta. Se tardó siete años subiendo, y ya cuando iba llegando al último escalón cayó de golpazo a tierra, y al llegar abajo dijo:—De eso sirven las prisas.

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Éste era un sapo que iba caminando por un camino y llegó ande había un río y se puso a pensar por largo rato a ver como pasaba. Por fin se decidió a dar un salto, y dió el salto y cayó en medio del río. Por eso dicen: “Eso es como el salto del sapo.”

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Ascuras vive el topo; pero bien ascuras estaba cuando cambió los ojos al sapo por el rabo.

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Y ahora vamos a ver un ejemplo notabilísimo de lo que es el castizo humorismo castellano. Al volver de la inolvidable Casona de Tudanca tuve ocasión de referirles a mis amigos de Santander algunos cuentos recogidos en la Montaña. Ya estaba yo verdaderamente entusiasmado con mis hallazgos, y seguramente hablé con mucho entusiasmo de mis investigaciones folklóricas, porque uno de los miembros del Ateneo de Santander, el distinguido poeta y amigo mío, José del Río Sainz, sin duda un poco sorprendido de que en pleno siglo veinte, cuando mil problemas de verdadera importancia abrumaban a la pobre España, llegase de los Estados Unidos un yanqui sin más propósito que el de recoger cuentos populares españoles o tal vez nada más que para dar al mundo un buen ejemplo del castizo humorismo castellano, empuñó la pluma y escribió el siguiente artículo, que se publicó en *El Imparcial* de Madrid con fecha de diez de agosto de 1920:

#### CARTAS MONTAÑESAS

##### INVESTIGACIONES DEL SABIO MR. ESPINOSA

El reducido espacio que los periódicos provincianos pueden conceder a la actualidad, y la avalancha de noticias que estos días pesan sobre sus columnas, ha sido causa de que hayan quedado en el silencio los trabajos que está efectuando en Santander un sabio professor

norteamericano de la Universidad de Stanford, California, Mr. Espinosa, erudito que cultiva exclusivamente la especialidad del folklore.

Mister Espinosa, aunque ostenta un rancio apellido castellano que indica bien a las claras su española ascendencia, es, sin embargo, yanqui de nacimiento y de corazón. Bastará que digamos en lo que se entretiene para que se comprenda nuestro aserto. A un español no se le ocurriría lo que este hijo de los Estados Unidos está haciendo entre la indiferencia y la incomprensión generales.

Allá, en su patria, se dedicó a estudiar el tesoro folklórico y a desentrañar sus raíces. Vivió en los ranchos de los indios y hasta sospechamos que se pintarrajeó la cara y se adornó con plumas su inteligente cabeza de pensador para captarse la confianza de sus huéspedes y posesionarse de sus secretos. Pacientemente oía sus cuentos, sus consejas y sus refranes y tomaba nota en su cartera. Cuando tuvo anotados unos cuantos miles de estos vestigios de la sabiduría popular aborigen, se sintió inquietado por una duda, que no tardó en convertirse en obsesión. Sospechó el sabio que el cuento aquel del rabo del sapo que los indios le contaron en sus vivaques era un cuento de importación, llevado a las praderías de la virgen América, como el alcohol y otros productos civilizadores, por el conquistador europeo. Y a Europa vino a buscar el origen del cuento, hallárase donde se hallase. En Santander encontró un precioso auxiliar en la persona del simpático y culto archivero de la biblioteca de Menéndez y Pelayo, D. Miguel Artigas. Pacientemente durante muchos días, mister Espinosa ha visitado los asilos provinciales, donde hay recogidos ancianos de todos los Ayuntamientos de la provincia. Y, allí, sentado entre ellos, como antes lo estuvo entre los indios, les ha ido haciendo la siguiente pregunta:

—¿Y por qué perdió su rabo el sapo?

Estas primeras investigaciones no dieron un gran resultado. Los ancianos de ambos sexos le contaban distintos cuentos de sus comarcas que, si contribuían a aumentar el caudal folklórico del sabio profesor, dejaban incontestada la pregunta y sin resolver el inquietante enigma. No se desanimó por eso nuestro hombre. La tenacidad es una de las grandes virtudes norteamericanas. Y sabiendo que en el apartado valle de Tudanca existían tradiciones orales de añejo sabor, allá se fué, y a caballo y por las veredas de los montes, porque el viaje es tan incómodo como pintoresco, no paró hasta estar en con-



tacto con los ancianos del país. La misma pregunta les fué hecha a todos ellos:

—¿Por qué perdió su rabo el sapo?

Aquí el éxito coronó sus esfuerzos. Un viejo ladino y sabihondo de los que inmortalizó Pereda le respondió sin vacilar:

—Porque se lo cambió por los ojos al topo.

Y con todo detalle le fué referido el cuento ingenuo, de sabor primitivo, el mismo que oyó en los ranchos indios, y cuyo abolengo europeo y montañés quedaba plenamente demostrado. No fué esto sólo. A propósito del sapo, hay en Tudanca un verdadero caudal romanesco, y mister Espinosa volvió de allí con tal cantidad de notas y apuntes que bien le permitirán nutrir diez o doce gruesos volúmenes destinados a enriquecer la biblioteca de la Universidad californiana.

Seguramente, mister Espinosa es hoy el hombre más documentado del mundo en cuanto al refranero del sapo se refiere. Y nuestro sabio está contentísimo. Podemos afirmar que no se cambiaría por cualquiera de esos grandes reyes de la industria de su país.

Nosotros hemos hablado con él y recogido sus impresiones:

—Ustedes los españoles— nos dijo —no se ocupan en nada práctico. Hoy tenían el enigma del sapo por descubrir. Es una lástima.

Y dicho esto, se vino con nosotros a la Plaza, donde Belmonte, Fortuna y Varelito iban a estoquear seis murubes.

José del Río Sainz

Santander, 8 agosto, 1920.

Los lectores perdonarán el que haya citado todo el artículo de nuestro distinguido amigo. Lo hago por ser como ya he dicho uno de los mejores ejemplos que conozco del castizo humorismo castellano. Que sirva también para demostrarle a mi amigo que he sabido comprender, apreciar y agradecer no solamente su humorismo castellano sino que también su generosa simpatía. De las corridas de toros hablaré en otra ocasión. Sólo diré ahora que en la enumeración de los toreros que hace nuestro amigo falta el nombre de Gallo, el hermano del desafortunado Gallito, sin duda porque el día que yo le vi en Santander no se dedicó con mucho brío a estoquear murubes. Al contrario anduvo toda la tarde huyendo del toro.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

## GUILLERMO DÍAZ-CANEJA

If art involves largely the truthful depiction of familiar scenes, then Guillermo Díaz-Caneja is an artist. However, this Spanish author would be the first to disapprove exaggerated praise for his novels. Sincerity is the keynote of his nature, and devotion to truth is the striking characteristic of his literary work.

As has been said by so weighty an authority as José Rodríguez Carracido: "Señor Díaz-Caneja draws his characters from the life roundabout him." In his novels the reader becomes acquainted with the Spanish people as they really are; he encounters the people of Madrid, or of the provinces, in an ordinary setting, playing their parts as in real life, rather than as actors and actresses tricked out to assume a rôle on the stage. Their value to the American reader is mainly due to this fact. Moreover, his work is never dull and heavy; instead of wading through long pages of tedious description, the mental impression is gained swiftly by character drawing done with a few incisive lines and by happy turns of conversation.

Señor Díaz-Caneja is a quiet, unassuming student of life, an impassioned observer, whose studies of actualities result in novels. He is an ardent admirer of Benito Pérez Galdós, and at the beginning of his literary career he was a frequenter of the house of "Don Benito," as Galdós was affectionately called. Díaz-Caneja enjoys a certain advantage in not having been influenced by foreign literatures; thus his work becomes a peculiarly Spanish expression. He concerns himself less with accounts of social excesses, with the corruption of urban manners, than did Pereda, or Galdós, although he is in an advantageous position for observing every side of life, on account of his official connection with the Spanish Senate. His stories are more frequently constructed with the Spanish home for a background. In "El Sobre en Blanco" (The Unaddressed Envelope) the conflict wages between the domestic hearth and the theatre. Alberto Galván, the young husband, is a typical Spaniard in his viewpoint concerning woman's sphere and the sanctity of the home, and in his estimate of the perversity of modern standards. María Quer, the wife, less fortunate as a child in her home surroundings than Alberto, is beguiled by the fleeting and costly pleasures of the hour. She demands independence and the right to live her own life. The same question, it seems, that has convulsed England, and that has been so

magnanimously settled by the men of the United States, is beginning to stir Spain. Against his better judgment, Alberto consents to his wife's appearance upon the stage. Friction develops into tragedy, but, in the end, the home triumphs. For this reason, coinciding as it does with the Spanish masculine viewpoint, and because of the excellence of its literary quality, "El Sobre en Blanco" received the prize of the Spanish Academy.

The pictures of the "old-school" Spanish parents in "El Sobre en Blanco," and in the two volumes that preceded it, "La Deseada," and "La Pecadora," as well as in a more recent book, "Pilar Guerra," every reader will remember with satisfaction. They bring the realization that from homes founded by sterling, honorable people of this solid old type have come the men and women who have done most to honor the Spanish nation. "La Deseada," telling the story of the ruination of another home, and the wreck of the lives of some of the members through the drunkenness of the young man who had been upright until his better instincts were deadened by the fumes of alcohol, might well exert an influence in a campaign against the evils of over-indulgence. Nevertheless, this is one of the most artistic and absorbing of the works of Díaz-Caneja, and is by no means suggestive of a tract. In "La Pecadora" the home is irrevocably, tragically destroyed through the baneful influence of "The Sinner" over the life of the young physician. The book is written in the form of a confession by the young doctor, when, now too late, with his devoted wife dead by her own hand, his parents having previously died broken-hearted, he threw off the shackles of passion that bound him to the woman of evil, and made the tragic revelation that it was he himself who had ruined the lives of those who were dear to him, and had blighted his own.

"El Sobre en Blanco" and "Pilar Guerra" are being dramatized for the Spanish stage. The action in these books, handled by capable Spanish dramatists, will undoubtedly make a strong appeal through this medium. Díaz-Caneja is fortunate in being gifted with a sense of humor, a quality somewhat rare among recent Spanish authors. Thus his books have the proportion and the balance so imperative for dramatic adaptation.

Díaz-Caneja may not be a genius, but he is a writer who works steadily, persistently, ever growing in popularity at home, and gaining wider recognition abroad. "He is not one of those," writes José Rodríguez Carracido, "who take their wares to market in the attitude of a mendicant for notoriety, attracting attention by the strident

notes of libertinism." It is believed that the recognition he has won is based upon something more enduring than that attained by many writers who claim indulgence for tales of an objectionable character under the pretense that these are demanded by the modern reader. His Spanish is rich, chaste, sonorous. It is slightly less easy to read than the Spanish of Pérez Galdós, who was not a little influenced in his style by the knowledge of English he acquired in his youth, and by his deep reading of Dickens. For that very reason the Díaz-Caneja books are better for the student, as they are more thoroughly Spanish.

A volume of short stories entitled "Escuela de Humorismo," which appeared in 1913, was the first book published by Díaz-Caneja. His most recent work, "El Vuelo de la Dicha," is a light, entertaining novel with its scene laid in a pueblo not far from the city of the Court. Happening to be published at a moment when Spain is overclouded by gloom because so many of her sons are being called to Morocco to combat the Moors, the book serves as a welcome relief to tense nerves, and is gaining wide circulation, carrying its message of good cheer.

The success of the novels of Guillermo Díaz-Caneja, the fact that they are running into one edition after another, proves that, notwithstanding the genre once sustained by Felipe Trigo, and which is perpetuated by Pedro Mata, Hoyos y Vincent, and countless others, the spiritual phase of existence is stronger than the material, and, in Spain, as here, the books that find their way into the home, and that give a worth-while fame to their authors, are those that may safely be put into the hands of the young.

The rapprochement of nations, so widely discussed and so greatly desired at present, is aided most effectually by mutual understanding of the actual lives of the people of different countries. Spain has had her period of extravagant romance, and she has her literature depicting the extraordinary phases of the gay life, but back of all that is the broad foundation of the multitude that is engaged soberly, seriously, in the tasks of bread-getting as the basis for the kindly joys of the home circle. These people are the rock on which the nation stands, and without which it would fall. It is to the credit of Díaz-Caneja that he finds in this class the material for his stories, which reveal the tragedies, the aspirations, and the triumphs of those who, more than all others, make the true Spain of today.

FRANCES DOUGLAS

NEW ORLEANS, LOUISIANA

## THE FIFTH ANNUAL MEETING

The first session of the Fifth Annual Meeting of the American Association of Teachers of Spanish was held on December 30 in the ballroom of the Franklin Square Hotel, Washington, D. C., with Professor Henry Grattan Doyle, President of the Washington Chapter, presiding.

Professor Doyle presented the first speaker, Dean W. A. Wilbur, of the George Washington University, who in the absence of President Hodgkins, extended a cordial welcome to the members of the Association on behalf of the city and of the university. Dean Wilbur cited the fact that of the forty embassies and legations in the city of Washington, five embassies and thirteen legations were Spanish-speaking, thus making Washington one of the centers of Spanish culture in the United States.

The meeting was then turned over to the President of the Association, John D. Fitz-Gerald, who acknowledged the gracious welcome extended by Dean Wilbur. He then read a letter from the former President of the Association, Lawrence A. Wilkins, from Madrid, in which the latter spoke of the deep appreciation of the work of the Association which he had found among the educational leaders in Spain. Mr. Wilkins sent greetings to all the members and a call to increase the membership to 2,000 during the present year.

In his address, the President reviewed the history of the Association during its four years of existence and also reviewed the activities of its members, calling attention to the various kinds of publications of many of the members; to the participation of members of the Association in Trade Conventions; participation in the courses of the Centro de Estudios Históricos in Madrid, as well as in the summer session courses of the Universities of Mexico and Venezuela. In speaking of the official organ of the Association, HISPANIA, the President acknowledged the debt of the Association to the Editor, A. M. Espinosa; to the Secretary-Treasurer, Alfred Coester, and the Advertising Manager, Erwin W. Roessler, for their faithful work, which had made it possible for the editorial board to announce that hereafter the number of pages of printed matter in each issue of HISPANIA would be increased from 54 to 64. The members were urged to cooperate with the different departments of HISPANIA, sending to the associate editors in charge of such departments personal news items

and reports of local chapters. President Fitz-Gerald closed his address with a hopeful message for the future of the organization and with the stirring words of Joaquín Miller's poem, "Columbus":

"Sail on! Sail on! And on!"

Before presenting the next speaker, the President announced that word had been received that the title, *Comendador con Placa de la Real Orden de Isabel la Católica*, had been bestowed by his Majesty, Alfonso XIII, upon the former President of the Association, Lawrence A. Wilkins; and that a similar honor had been bestowed upon a fellow hispanist, Professor Wm. R. Shepherd of the Department of History of Columbia University.

In a most scholarly address, His Excellency Juan Riaño y Gayangos, Ambassador from Spain to the United States, reviewed the university movement in Spain from its earliest history down to the recent decree restoring autonomy to Spanish universities.

Miss Carolina Marcial Dorado spoke in her usually charming manner on the topic, *La mujer española*, voicing her earnest desire to make known to the women of America the women of Spain, and to carry the message of American womanhood to the women of Spain. Miss Marcial traced the history of woman's influence in the cultural life of Spain since the time when Isabel la Católica had befriended the discoverer of America.

Music for the morning session was furnished by Señorita Estrella Amores, who gave a charming group of Spanish songs, "Vuelve" and "Soñando," and Señor Arsenio Ralón, who gave two delightful violin numbers. Miss Alice Burkhead sang "La Golondrina," Señor Ralón playing the accompaniment.

In the absence of Professor John Van Horn of the University of Illinois, his paper, "The Attitude of the Spanish Narrative Poets Toward the American Indians," was read as the first address of the afternoon session by Mrs. Babcock, of the Joliet Junior College, Illinois. This paper showed that Ercilla and other poets who described the Araucanian Indians of Chile showed a remarkable spirit of appreciation for the bravery and patriotism of the Indians. This spirit was mixed with some epic conventions and some indications of Indian savagery. Poets who described events in other parts of the New World devoted comparatively little attention to the Indians, although there is some evidence even here, partly friendly and partly hostile.

**Afternoon Session, December 30**

In the afternoon session, which was held in the Law School of the George Washington University, Mrs. Maude Wood Park spoke in behalf of the National League of Women Voters and their plans in connection with the Conference of Pan-American Women to be held in Baltimore April 20-29, 1922, to which the State Department has asked the Central and South American states to send delegates. Mrs. Park pointed out that the members of the Association could be of great assistance by sending in names of Spanish-American women living in the United States, also names of women students in the United States, by sending in names of Spanish-American organizations, by making known to the chapters the work of the Conference. The speaker also bespoke assistance in interpreting during the Conference. Representation in the Conference includes the government appointee, representatives of organizations, individual women who may come from their states, and also Spanish-American women residing in this country. Information may be sent to 918 Munsey Building, Washington, D. C. The following resolution was presented by Professor E. C. Hills, of Indiana University, and adopted by the Association:

WHEREAS, the coming Pan-American Conference of Women, called by the National League of Women Voters, to be held in Baltimore in April, which has the approval of government departments and the backing of the Pan-American Union, will be in the interest of a closer relationship between the Pan-American countries, be it

*Resolved*, That the American Association of Teachers of Spanish heartily endorses the calling of such a Conference, and that the Presidents of the local chapters of the Association throughout the United States be urged to cooperate with the League of Women Voters in any way possible, to make the Conference a success.

Sr. Francisco Javier Yanes, Assistant Director of the Pan-American Union, delivered an interesting address in his usual happy vein, eulogizing his fellow-countryman, Andrés Bello, and describing the gratifying progress in knowledge of things Spanish since his arrival in this country thirty years ago, when he was asked whether Caracas was in Cuba. Reference was made to the increased acquaintance with Spanish art, music, and drama, and to the work of the Hispanic Society of America and the other agencies for the interchange of ideas.

Speaking on the subject, *Spanish for Culture*, Professor Henry Grattan Doyle maintained that Spanish for culture should be the

basis of our stand against the attitude of those educators who stand against Spanish as a requirement in the curriculum, and urged that the commercial value of the language should be regarded as merely an additional value. If only the commercial value is to be emphasized, there can be little justification for teaching Spanish to the many. Professor Doyle presented the humanistic argument that it is the function of Spanish teaching to make the Spanish mind known to the American mind, and that the student so equipped will retain the cultural value of his study of the language long after other features of the course have vanished.

Discussion of this paper was led by Professor Hendrix, of Columbus, who agreed with Professor Doyle, and added the point that the business man who would make successful use of his Spanish must be equipped with a cultural training, in addition to a commercial training, in order to understand his Spanish neighbor and do business with him.

Professor J. Moreno Lacalle, of Middlebury College, read the report for the Committee on Realia. The report indicated the kinds of realia which could profitably be used in the different years of instruction and closed with a motion that a committee be appointed whose duty should be to buy realia for the members, the committee to consist of members who expected to spend some time in Spanish countries. Motion seconded and carried. A motion was then made by Mr. Madison Stathers that the report of this committee be printed. The motion was seconded and carried.

In the absence of Professor Arthur Hamilton, of the University of Illinois, his paper on *The Grotesque Element in the Eighteenth Century Sainete* was read by Professor Hendrix, of Ohio State University. Professor Hamilton's paper presented an interesting study of the evolution of the *entremes* into the *sainete*. Ramón de la Cruz and his disciple, Castillo, reworked the *entremes*, making it a serious play. Specifically this paper tried to show that the two Spanish writers of *sainetes*, Cruz and Castillo, largely abandoned the conventional "gracioso" of the Golden Age, in favor of a pseudo-gracioso type. This type was found in the preceding century, but was unknown to both writers. The distinguishing feature of this new "gracioso" is that instead of being the clever rascal or the fool of the Golden Age dramatists, he is "gracioso" solely because of his unfamiliarity with the milieu in which he finds himself.

Due to the lateness of the hour, the last paper on the program was postponed to a later session.



The evening session of December 30 was held in the banquet room of the Franklin Square Hotel, where more than fifty members enjoyed a delightful banquet.

Dr. John J. Tigert, U. S. Commissioner of Education, made a felicitous speech, replete with anecdotes, expressing his cordial approval of any influence making for better international relations through better understanding.

His Excellency, D. Beltrán Mathieu, Ambassador from Chile, was introduced by our President, Professor John D. Fitz-Gerald, in fluent Castilian. Señor Mathieu gave a delightful address on the contribution of Chile to Spanish letters from the time of Ercilla to the present.

The morning session of December 31 was held in the Law Building of the George Washington University, with the President, John D. Fitz-Gerald, in the chair. The President announced the appointment of Professor J. P. W. Crawford, of Philadelphia, and Miss Josephine W. Holt, of Richmond, Virginia, as members of the Auditing Committee. The first paper of the morning was read by Professor Julio Mercado of the Commercial High School, Brooklyn, on the subject, *Errores comunes de traducción con relación al estudio del español*. Professor Mercado cited four main reasons for the failure of students to translate accurately: (1) lack of time, i. e., the impossibility of giving adequate instruction in interpretation of a foreign language in short class period to thirty or forty students; (2) ignorance of the syntax and grammar of the English language which prevents the student from taking advantage of such similarities as exist; (3) omissions in the textbooks such as the inadequate presentation in the grammars of the passive voice and the gerund, also incomplete vocabularies; (4) the failure of the student to understand that Spanish is a language distinct from his own.

The paper prepared by Professor George Irving Dale, of Washington University, St. Louis, on the topic, *The Function of the Textbook Reviewer*, was read by Professor Kenniston, of Cornell. In this paper Professor Dale showed that the great demand for Spanish instruction had caused the market to be flooded with hastily and poorly prepared textbooks. In communities where there are inadequate library facilities both teacher and pupils are dependent upon the textbook for information. "Therefore, to be efficient tools for both master and apprentice, Spanish textbooks should be examined and approved

before they are used. It is the function of the textbook reviewer to analyze critically, minutely, the complete work, paying attention to every detail, pointing out the good qualities, the errors, defects, omissions, and misprints in order that the profession at large may derive benefit therefrom."

In a very interesting address on the topic, *Facilities for the Advanced Study of Spanish*, Professor J. P. Wickersham Crawford, of the University of Pennsylvania, stated his conviction that a large number of colleges failed to offer courses in Spanish, beyond the second-year work, comparable to courses offered in French. He also pointed out the scarcity of courses for graduate study, the omission of courses in historical Spanish grammar, which should be the basis of all advanced study of Spanish, and the lack of advanced texts. Professor Crawford urged all teachers of Spanish to take advantage of such courses as are offered in our own summer schools and, if possible, those offered in Spanish-speaking countries. Although many can not have the advantage of residence abroad, all can keep up with the published work of Spanish countries. In conclusion Professor Crawford pleaded for additional courses in the college curriculum, more courses of advanced grades.

Following this paper, the business meeting of the Association was held. The report of the Secretary-Treasurer, Professor Alfred Coester, of Stanford University, was read and adopted. The report of the Auditing Committee that the books had been examined and approved was heard and adopted. The nominations of the Committee on Honorary Members to elect Clemente Palma, of Perú, and Antonio Batres Jáuregui, of Guatemala, as honorary members were unanimously voted.

The President reported to the Association the action of the Executive Council in recommending the survey of schools proposed by the National Federation of Modern Language Teachers. Also discussed the proposal to affiliate with the National Association of Modern Language Teachers. This matter was discussed at length and not settled at this time.

The suggestion of Professor Espinosa contained in *HISPANIA*, Volume IV, No. 6, page 284, to take action in the direction of official coöperation with the Centro of Madrid, was discussed. Objection was raised to giving the approval of the Association to the work of any one school or list of schools. A motion was made by R. H. Keniston of Cornell that the Association place itself on record as favor-

ing study in summer schools abroad where special effort is made to meet our needs. The motion was duly seconded and carried.

The President then stated that in order to send a delegate to the Trade Convention it would be necessary to appropriate some money for expenses which the delegates could not reasonably be expected to pay. Professor Crawford, of Pennsylvania, moved that the Executive Committee be empowered to use its own discretion as to the appropriation of funds necessary to send a delegate to the Trade Convention. The motion was seconded and carried.

The motion of Professor Coester contained in the report of the Secretary-Treasurer that an amount corresponding to the amount of the life memberships be set aside as a sinking fund was seconded and voted in the affirmative.

The President reported four new chapters formed and their constitutions approved by the Executive Council: Columbus, El Paso, Lake Erie, and St. Louis.

The report of the tellers was heard to the effect that the persons nominated in the official ballot had been elected to their respective positions. A motion was made by Professor Doyle that the report of the tellers be adopted. Motion was put by Professor Crawford and carried. The following officers were elected:

President (one-year term)—John D. Fitz-Gerald, University of Illinois.

✓ Third Vice President (one-year term)—E. C. Hills, University of Indiana.

Secretary-Treasurer (two-year term)—Alfred Coester, Stanford University.

Member of Executive Council (one-year term)—A. L. Owen, University of Kansas.

It was moved by Professor Hendrix, of Ohio State, that the Association extend a cordial vote of thanks to Professor Doyle and the local chapter, to the George Washington University and to the Spanish-American Athenaeum for the courtesies extended during the session.

Adjournment.

EDITH JOHNSON,

*Secretary pro tem.*

**MEETING OF THE EXECUTIVE COUNCIL,**

December 30, 1921, Washington, D. C.

Report was made concerning the vote of the Council in relation to the resolution that was to be sent to the General Education Board supporting a similar resolution, by the Executive Committee of the Federation of Modern Language Teachers.

The proposal made by Professor Espinosa on page 284 in Vol. IV of *HISPANIA* was also recommended for presentation to the annual meeting.

The proposal of Professor Hendrix concerning the expenses of the delegate to the Foreign Annual Trade Convention was recommended for presentation at the annual meeting.

Similar action was taken in connection with Professor Coester's proposal concerning the setting aside of \$600 par value in Liberty Bonds to offset sums paid in life memberships.

The proposal for affiliation with the National Federation of Modern Language Teachers, although approved by a majority of the Executive Council, is by common consent being held up so that we may make a counter proposal, which we think will be more suitable under the circumstances, the question under discussion being the manner of counting the membership of our Association for the purpose of establishing our quota of delegates.

The constitutions of the Columbus local chapter and the El Paso local chapter were approved.

EDITH JOHNSON,  
*Secretary pro tem.*

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**ANNUAL REPORT OF THE SECRETARY-TREASURER**

The membership of our Association continues to show a gratifying increase. For the year 1921 annual dues were paid by 1,258 persons, and 21 became life members, making the total number of life members 41. There is, however, a marked fluctuation in the personnel of the membership. Our increase can only come from the constant addition of new members.

The financial operations for the year were as follows:

## RECEIPTS

Balance on hand from 1920 .....	\$276.69	
Dues, sales of HISPANIA and reprints.....	2,932.11	
Advertising in HISPANIA.....	1,106.10	
Interest .....	25.50	
		<hr/> \$4,340.40

## EXPENDITURES

Annual meeting 1920.....	\$36.00	
Expenses of advertising manager.....	17.10	
Expenses of president of Association.....	51.60	
Expenses of editor of HISPANIA.....	33.76	
Expenses of Secretary-Treasurer.....	160.96	
Expenses and fee of delegate to foreign trade convention .....	27.30	
Refunds .....	11.00	
Purchase of HISPANIAS for 1918.....	18.50	
Stanford University Press, printing of HISPANIA, notices, wrappers, and stationery .....	3,539.78	
Mailing HISPANIA, regular issues .....	81.26	
		<hr/> 3,977.56
Balance on hand for 1921.....		<hr/> \$362.84

This sum does not represent the total credit balance for the year because there is a considerable amount uncollected from the advertisers in the fall numbers of HISPANIA. Great credit is due to the advertising manager, Dr. Erwin W. Roessler, for his activity in increasing the total amount of advertising. (Since the writing of this report Dr. Roessler has sent \$509.60 to the Secretary-Treasurer.)

One reason for the favorable balance for the year should, however, be considered, namely, the payment of about four hundred dollars by new life members. It can not be supposed that these persons were merely paying a sum of money to assist the Association. Moreover, the forty-one life members who must be supplied with HISPANIAS have ceased to be a financial asset. In my opinion a fund should be created which would offset the life memberships in the manner of a sinking fund.

Respectfully submitted,

ALFRED COESTER,  
*Secretary-Treasurer.*

## THE PRESIDENT'S ADDRESS

(Read at the Fifth Annual Meeting of the Association, Washington, D. C., December 30, 1921.)

Four years ago yesterday the American Association of Teachers of Spanish held its first annual meeting, in New York City. We are, therefore, still a very young organization. In this brief period of time have we justified our existence, and have our activities of various kinds, and our official publication, *HISPANIA*, been worth while? For the purpose of discovering the answers to those questions let us glance briefly at some of our activities.

Since our organization, a little more than four years ago, at least eight Spanish grammars and Spanish first-course books have been produced by our members: books planned to satisfy various methods of teaching elementary Spanish. In the same period at least twenty elementary Spanish readers can be credited to members of our Association; as well as some dozen composition books of various types, including commercial correspondence. We have produced at least two books that deal seriously with Spanish phonetics, and at least two more are known to be in press. In strict methodology we have produced, I believe, only one book; but that book has been written so soundly that teachers of modern languages other than Spanish have admitted that, except in the matter of its bibliography\* (which naturally varies for each language), it is equally applicable to the teaching of the language that is their specialty. In the matter of annotated texts I have made no effort to learn how many have been prepared by our members since we organized.

But the foregoing items by no means exhaust the list of the activities of our members. Throughout the length and breadth of the land our members have been producing articles that are the results of careful studies of specific problems connected with the teaching of Spanish: syllabi for four-year and six-year high-school programs; syllabi for first-year and second-year college classes; the position of foreign languages in the college preparatory and in the non-college preparatory curricula of both four-year and six-year high schools; the general problem of junior high schools and the position of foreign languages therein; the problems connected with the foreign-born teacher of foreign languages; the problems connected with the training of American-born teachers of foreign languages; the problems connected with the poor teaching of foreign languages of all

kinds through the lack of preparation of the teachers, as a result of poor salaries that prevent foreign language-teachers from traveling as often as they should to the country whose language, literature, history, and culture they are teaching; the problems connected with the poor teaching that is due to the persistent overcrowding of classes by administrative authorities who refuse to provide teachers in sufficient numbers even at the present inadequate salaries. Our members have been in the fore-front of all these activities; and in addition thereto have conducted inter-state educational conferences, and have made studies concerning the problems of certain state universities, concerning the problems of the public-school systems of certain states, and the problems of the normal schools of certain states. The results of these studies have been published, or have been presented to the State Governors, or the State Taxpayers' Commissions, or to the Presidents of State Institutions of various types.

For the past two years we have been represented in the annual National Foreign Trade Conventions, and our delegates have made reports of the proceedings, that show that our participation in these conventions has been thoroughly worth while. It is to be hoped that our participation in the future will be even more intimate and effective.

The relations of our members of American residence with our members and colleagues abroad have been intimate, and reciprocally fruitful. Three of our members have on separate occasions addressed the students at the Centro de Estudios Históricos in Madrid: Professor E. C. Hills, one of the Associate Editors of *HISPANIA*, in the Summer Session of 1920; Professor A. M. Espinosa, the Editor of *HISPANIA*, in the fall of 1920, while on a trip devoted to a search for old folk-tales and ballads; and our ex-President (who is now our First Vice President), Professor Lawrence A. Wilkins, who last summer addressed the summer-session students, and who, during the fall trimester, has been giving a regular course of lectures on the methodology of modern language teaching, with an attendance of between fifty and sixty; and who since then has given shorter series of lectures in the universities of Valencia, Sevilla, and Barcelona.

Two or three of our members have conducted goodly parties of us to Madrid for study in the excellent Summer Sessions just mentioned in the Centro de Estudios Históricos. It is much to be desired that more such parties shall make the trip in each succeeding summer. Those courses are for American teachers of Spanish what the summer

courses of the Alliance Française have long been for our American teachers of French.

We are grateful to our Spanish colleagues for the privilege granted us of making these two kinds of contacts with them on their side of the ocean. We are grateful also for their collaboration with us on this side of the ocean; for the teachers whom they lend us on occasion (granting them leave of absence from their home positions, when some one of our educational institutions asks for such a loan); and especially for the cordial collaboration they give us by their sound articles in our official organ *HISPANIA*, and by their splendid coöperation in the preparation of textbooks suited to our needs.

It is earnestly to be hoped that we shall soon have firmly established between Spain and various universities in the United States a system of exchange professorships like that already in existence between France and some of our American universities, and like that which has just been started so propitiously between Italy and the United States through the presence in Italy of our distinguished Italianist, Professor Kenneth McKenzie, who is giving in Italian at several universities a series of lectures on American literature, to match a series of lectures given in English in this country by a brilliant Italian scholar who is an authority on comparative literature. It is also to be hoped that we shall soon have a large number of such exchanges with Spanish-American countries. The movement that is carried on by the University of California in relation with Chile should find many imitators.

As a hopeful sign in this latter direction we should mention several things that have been done by members of our Association in connection with Spanish-American countries. One of them led a party of teachers of Spanish to the summer-session courses offered by the Venezuelan Government in the University of Caracas. Another member led a large party of teachers of Spanish to the summer-session courses given by the Mexican Government in the University of Mexico. In both cases very special advantages and privileges were granted the visitors. Still another of our members is making a serious effort to have a similar summer-session course established by the University of La Habana.

When we were established four years ago, some of our colleagues whose specialty is not Spanish thought we were attempting a destructive rival association, and that our creation of *HISPANIA* was meant to kill *The Modern Language Journal*. The first number of *The Mod-*



*ern Language Journal* appeared in October, 1916. It is published eight times (October to May, inclusive) during the academic year. The Organization Number of HISPANIA appeared in November, 1917, simultaneously with the tenth number of *The Modern Language Journal*. In those ten numbers, with 422 pages of reading matter, there had appeared just two leading articles on Spanish subjects, and those two articles occupied just eight pages each, a total of sixteen pages. In those same ten numbers there were six reviews of Spanish books, which reviews occupied seven pages. Thus the grand total was twenty-three pages devoted to Spanish out of a total of 422 pages. I do not call attention to this state of affairs as a criticism of the management of *The Modern Language Journal*. The first editor of the *Journal* was my intimate friend, and I happen to know that up to the moment I am speaking of (through the publication of the first ten numbers) he had published *every Spanish article he had received*. The fact of the matter is that our Spanish teachers had not yet awakened to a realization of their own privileges and responsibilities; nor had they yet awakened to a realization of the fact that, while they have many problems in common with the rest of our foreign-language confrères, they have a problem of their own that is quite clearly differentiated from and much more varied than that of our colleagues who teach other modern foreign languages.

But even though my exposition of the state of affairs that obtained throughout the first ten numbers of the *Journal* is not meant as a criticism, I do feel entitled to point out that the *Journal* had gotten along very successfully without Spanish articles, and that therefore the creation of a magazine to publish only Spanish articles could hardly be considered an attempt to kill the *Journal*. Nor did the appearance of HISPANIA have any such effect on the *Journal*, as will be seen from the following facts. The first volume of the *Journal* contained 328 pages and cost \$1.50; the fourth volume contained 462 pages and still cost \$1.50. Because of the high cost of printing as a result of war conditions, the *Journal* raised its price to \$2.00 for the fifth volume, and published 482 pages. Its price is still \$2.00, and if it maintains throughout Volume VI the rate of pages for the first two numbers, the volume will contain 488 pages. We examined the contents of the first ten numbers of the *Journal* (all that appeared previous to the creation of HISPANIA) and found only twenty-three pages devoted to Spanish out of a total of 422 pages. An examination of the last ten numbers of the *Journal* shows the following pages

devoted to Spanish (despite the existence of HISPANIA): Seven leading Spanish articles occupying forty-seven pages; and seventeen reviews occupying thirty-five pages; a total of eighty-two Spanish pages out of 604 pages in the entire ten numbers. The number of pages given over to Spanish is some sixty pages more, whereas the *Journal* increased its size some one hundred and eighty pages. So instead of being killed by the creation of HISPANIA, the *Journal* has actually grown: grown in the amount of space that Spanish teachers have asked for, and grown in its total output far beyond its growth in Spanish material.

Meanwhile, what was happening to HISPANIA? It started as a quarterly, which ran only 282 pages in its first year. As our membership was small we had to make the subscription price two dollars. During that first year our membership increased so that without raising the dues we were able to publish six numbers with a total of 328 pages. In the third year we continued to grow so that, without increasing the number of issues, we published 340 pages. This brought us up to the high cost of printing that forced the *Journal* to raise its subscription price, and we seriously considered doing the same thing. The Association decided, however, that instead of raising the dues, or going back to four issues, we should maintain the same rate of publication and the same dues, and make a membership drive for the Association. During the early part of the year, while we maintained the usual number of issues, each issue had to run somewhat smaller. But the effect of the membership drive began to make itself felt, and we were able to increase the number of pages in the last three issues so that our total for the year is only eight pages short of last year. And in doing this we have not only *not* incurred a deficit, as was feared when the vote was taken a year ago, but we are able to announce that, unless all signs fail, we shall publish in each issue of next year sixty-four pages of text, and that the dues will remain unchanged. This does not mean, however, that we can rest on our laurels. Even at sixty-four pages in each issue we shall not be able to print all the material we should like to print. There are certain departments and features that we should like to develop, but that, even with our present increased membership, we shall be unable to finance, since, in order to take care of them, we should have to print more than sixty-four pages in each issue.

So far I have been examining the question entirely from the point of view of bulk, so as to see whether there was justification for the

fears of some of our colleagues that the creation of HISPANIA would spell ruin for the *Journal*: in other words, whether there was justification for the fear that there was not room for both magazines. It has been clearly demonstrated that there is room for both, since both have increased steadily since the creation of the second publication.

Now, just a few words about the contents of HISPANIA. In the Organization Number of HISPANIA the following statement was made:

The betterment of the teaching of Spanish in our schools and colleges is our chief aim. The pedagogical side of our work, however, is to be viewed from a broad standpoint. Real, sympathetic teaching involves more than mere class drill or reciting lessons from textbooks. The American teacher of Spanish of tomorrow must be well prepared not only in the ordinary school and college disciplines which involve a good knowledge of the language and literature of Spain and the ability and enthusiasm necessary for successful teaching. Equally necessary is a complete and sympathetic understanding of the history and culture of Spain and Spanish America. For these reasons, HISPANIA, aside from giving to problems of pure pedagogical interest the great attention which they deserve, will also attempt to interpret sympathetically to our pupils and teachers of Spanish the history and culture of the great Spain of the past and present.

Our journal has the noble mission of improving the teaching of Spanish in our schools, colleges, and universities, with the active coöperation of teachers and scholars of national and international repute, men and women who believe in the cause of education and who maintain high ideals as teachers and investigators. Our Association begins its existence with the vigor and enthusiasm of youth. HISPANIA has no apologies to give for its appearance. The policy of the editors will be the proper execution of the policies and purposes of The American Association of Teachers of Spanish.

How far have we carried out that policy? A careful examination of the articles published will show that the editors have kept constantly in mind the needs of the teachers, whether in junior high school, in senior high school, in standard high school, or in college and in university. The articles deal with nearly every phase of our varied teaching activities, and they have been written by both teachers and scholars.

In another part of that same statement from which I quoted a moment ago, various special features were promised. Bibliographies have been maintained of five kinds and have proven exceedingly useful to those of our teachers who are not located near large libraries, and to librarians in various parts of the country: I. School Texts. II. Periodical Literature. III. Contemporary Spanish Literature.

IV. Bibliographical Notes. V. General Bibliography. The school texts have been ably handled by two of our Boston colleagues: for the first year, Professor Joel Hatheway, and since the end of 1919, Professor Michael S. Donlan. The periodical literature was treated with discrimination by Professor George T. Northup, of Chicago, until he was obliged to decline reappointment at the beginning of this year. Both scholarly and pedagogical journals were analyzed with a due regard for the needs of our membership. We are fortunate in securing the services of Professor William S. Hendrix, of Columbus, to follow in the footsteps of Professor Northup in this important work. The section on contemporary Spanish literature was established later and has been in the efficient hands of Professor Federico de Onís, who keeps constantly in touch with the ultra-modern movement in Spain. The last two sections of bibliographies have always been in the hands of the present speaker. The bibliographical notes have been running commentaries on the most important items in the general bibliography that accompanies them; and the general bibliographies have alternated between Spanish-American literatures, and the current output in Spain, but the lists have always been made up from books actually in hand, and not from other bibliographical lists.

Items of Hispanic News were promised, and these have been supplied by various of our members; news concerning the death of distinguished writers or other personages of Spain and Spanish America; and news concerning literary or artistic events of interest, including university and educational activities, in all Spanish-speaking lands. There have been also several interesting travel articles.

Notes and News concerning our colleagues here at home were also promised. This part of our editorial work has been very difficult because the false modesty of our members has prevented them from sending the news items to the editor in charge thereof. The editorial staff has at last decided to concentrate all that work in the hands of one of our Associate Editors, Miss Sylvia M. Vollmer, and our Editor has begged me to urge our members to send to her bare statements of fact concerning themselves, or their subordinates, that may prove of interest to the general membership. By consulting the Notes and News published in the May and November numbers for this year it will be easy for our members to know what kind of items is desired.

Information concerning the activities of local chapters should be sent regularly to Mrs. Gracia Fernández de Arias, who has been effi-

ciently in charge of that work for some time. I wish to urge all Secretaries of local chapters to send reports to her after each meeting.

The promises for the special articles on Spanish phonetics, Spanish language and literature, the contemporary Spanish novel, and Spanish-American literature have all been kept. And of course there have been reviews of books other than the mere mention of them or comment upon them in any one of the bibliographies. And we have had some research articles, prepared by some of our foremost scholars.

The other fear, expressed by some of our colleagues upon the occasion of our formation, to the effect that we were launching a destructive rival organization, has proven to be equally without foundation. Our members have always worked loyally with all the other linguistic agencies, as the following instances, which I take at random, will show. Last year one of our members was President of the Modern Language Teachers of the Central West and South; this year one of our members is a delegate from the Modern Language Teachers to the National Federation of Modern Language Teachers, another is Secretary-Treasurer of the Modern Language Teachers and a delegate thereof to the National Federation, of which he is Secretary; another is a delegate from the Association of Modern Language Teachers of the Middle States and Maryland to the National Federation, of whose Executive Committee he is President. Still another member is President of our Washington Local Chapter, and Secretary-Treasurer of the Association of Modern Language Teachers of the Middle States and Maryland; and another is Secretary-Treasurer of the New Jersey Modern Language Association. Two of our members have been working a long while on Modern Language Syllabi for the Modern Language Teachers of the Central West and South.

And at the annual meeting of the Executive Council of the National Federation of Modern Language Teachers, held last September in Chicago, all five of the delegates who happened to be present were members of our Association. Three of our members are at this moment working on a committee of the Modern Language Association, and three others recently worked together on a committee of the Central Division of the Modern Language Association. And we have by no means exhausted the list of activities wherein our members are laboring hand in glove with the other organizations; but I shall conclude this enumeration with one more incident. Our Executive

Committee recently took the following action, which was sent to the General Education Board, and is self-explanatory :

The Executive Committee of the American Association of Teachers of Spanish wishes to support most heartily the resolution recently sent to the General Education Board by the Executive Council of the National Federation of Modern Language Teachers, suggesting the desirability of a survey of modern language instruction in the secondary schools of the United States; and we offer you, in furtherance of that project all the machinery of our organization—our National Executive Committee, our numerous local chapters scattered over the United States, and our national organ, *HISPANIA*.

We shall be glad to coöperate with the National Federation of Modern Language Teachers in carrying out the survey in line with the resolution that they have sent to you.

Our local chapters have been a source of great strength; and we ought to make efforts to establish more of them. A year ago there were twelve such chapters scattered pretty well over the country: New York, Washington, D. C., Chicago, Kansas, Texas, New Mexico, Albuquerque, Salt Lake City, El Ateneo (also in Salt Lake City), Los Angeles, Northern California, and Northwest. During the year four new chapters have come into being: Lake Erie, Columbus, St. Louis, and El Paso (Texas). I believe it is no injustice to anyone to acknowledge publicly that the leading spirits in bringing about the formation of these new chapters were respectively: Miss Maud R. Babcock, William S. Hendrix, George I. Dale, and Miss Sylvia M. Vollmer; and I wish to express to each of them my hearty thanks for their efficient coöperation. Efforts are already being made to establish five more chapters.

These local chapters and all our members ought now to make a determined effort to enlarge our membership, since we are not yet reaching all the teachers of Spanish in the country, and obviously, by and large, those we fail to reach are precisely those who most need the ministrations of our Association and of our official organ. Likewise every member should see to it that his or her school or college library becomes a subscriber to *HISPANIA*. The public libraries in large or small towns should also be urged to subscribe.

Any persons joining within the next month will be able to get into the official directory that is to appear in February. This directory will naturally show who of the teachers of Spanish are sufficiently interested in their work to join with their colleagues in their efforts to improve our profession.

In an earlier part of this paper I spoke of the prospective enlargement of HISPANIA, as a result of our successful membership drive. That was only one of the causes contributing to our success, but it was a cause attributable to a multitude of our earnest co-workers. In addition thereto our success this year is directly attributable to the work of three men.

Our energetic editor, A. M. Espinosa, has kept the quality of our publication up to standard; but in order to do so he has had to refuse to publish some of the material that has reached him. Some of those refusals I know about because our good friend consulted me, in my capacity as Consulting Editor, concerning the acceptance or the rejection thereof.

Our cautious, painstaking Secretary-Treasurer, Alfred Coester, has watched our bills and our receipts, and has planned everything so carefully that we are able to announce an increase in the size of HISPANIA for the coming year.

And our wide-awake, hustling Advertising Manager, Erwin W. Roessler, has been securing a constantly increasing volume of regular advertising for HISPANIA, which has been good for the Association's need, and, as the mailing list has grown larger, good for the advertisers.

To each of these men I wish to express my deep appreciation of their loyalty to the Association and to me during the year that is closing.

The record of our four years of achievement is one that ought to encourage us to still greater efforts and still greater efficiency. There is much work that is crying to be done and as yet we are only a few to undertake it. In the face of the enormous task that still lies ahead of us and despite the opposition of those who would try to discourage us and weaken our hands, I would bid you, in the words that our immortal poet, Joaquin Miller, put on the lips of Columbus even in his darkest hour:

"Sail on, and on, and on."

JOHN D. FITZ-GERALD

UNIVERSITY OF ILLINOIS

## A SUMMER IN SPAIN

During the past spring, a group of students and teachers was formed for the purpose of going to Spain to visit the country and study her language. The group was under the direction of Professor Joaquín Ortega of the Department of Spanish of the University of Wisconsin, and Mr. Lawrence A. Wilkins, Director of Modern Languages in the schools of the city of New York. We gathered at New York City on the 25th of June and sailed on the steamship "Chicago" of the French Line for Havre. After many days of only sky and water for scenery, we finally landed at Havre and got our first glimpse of France as well as of Europe. We were delighted indeed, but something lured us on still further, for France was not our goal.

After quickly going through the customs at Havre, we took a train for Paris and soon arrived at that great city. There we spent several days, some of the party exploring Paris in automobiles and others taking trips to the battlefields. Those who wish to see the battlefields in their original condition must go to France very soon, for the peasants are returning now, rolling back the barbed wire entanglements, and cultivating the soil again as best they can. Their courage should receive our highest commendation, for they are working with everything seemingly against them. In the midst of the ruins of their former homes they have built little wooden huts and roofed them over with sheet iron taken from the trenches near by.

We soon left Paris and traveled all day long to Hendaya, the last French town at the Spanish border. Here we rested over night at a hotel, rising early next morning to go through the customs in order to cross the border. After a few minutes we were in Spain at Irún, a small border town in the heart of the Pyrenees. Here we boarded a train for Madrid, and all were happy to be at last in Spain and actually on our way to Madrid. The trip through Castile was dusty and tiresome except through the Pyrenees, which was beautiful and most enjoyable. Passing through the towns of old Castile, we so often heard the cry of girls running up and down beside the train with their water bottles, "Agua fresca, agua fresca!" and occasionally, "Un vaso de lechel!" Finally we reached Madrid and were glad to take carriages for the Residencia de Estudiantes, where we were to spend the next four weeks studying the Spanish language under conditions more favorable than had been our privilege heretofore.

During these next four weeks we took courses at the Centro de Estudios Históricos in literature, phonetics, reading of texts, conversation, commerce, grammar, etc. Some exchanged lessons in conversation with persons from the city or with Spanish students from the Residencia. After the four weeks of study one could receive a certificate of attendance or a diploma. The diploma was awarded provided the examinations were taken and passed.

Each week-end during the four weeks, a trip was arranged to some important city or town near Madrid. By taking advantage of these trips we



were able to visit many palaces and royal gardens, castles, and other monuments.

Our first trip was to Toledo, where we visited its magnificent cathedral, which is closed in on all sides by private dwellings. The streets are very narrow, in some places just wide enough for the little donkey and his cart. In this cathedral, as in many others throughout Spain, we saw an endless array of hand carvings, jewels, vestments, and paintings. It is impossible to describe the many magnificent things these cathedrals hold; one must simply see them, and then he stands and gazes in wonderment, unable to comprehend the marvels presented to his eyes. On many altars there are virgins with most beautiful garments, or beautifully carved crucifixes, or again famous paintings. One of the finest of these paintings of religious subjects is the "Crucifixión" by Velázquez, which is in the museum of the Prado in Madrid. After the cathedral, we visited other churches in Toledo: Santa María la Blanca, San Juan de los Reyes, and the Convento de la Concepción. Another very interesting thing in Toledo was our visit to the house of El Greco, one of the most renowned of Spanish painters.

The following week we visited the Escorial, where we saw a splendid collection of paintings in the halls of that huge palace. The visit to the tombs of the kings there was very interesting. It is said that the present king never goes to the Escorial, for he doesn't wish to visit the place where he will be buried. It seemed that there was an endless number of rooms in this palace, and each room contains at least two elaborate gold clocks. Later we went to Aranjuez, where there is another palace. Our last trip of this sort was made to Segovia and La Granja. In Segovia we visited the cathedral and the Alcazár. We climbed the towers of the Alcazár and from the top we were able to get an excellent view of the entire city. At La Granja we had the good fortune of meeting la Infanta Isabel, with whom we all shook hands. We went through the rooms of her palace and found it very interesting to see how royalty actually lives in the present day and age. After the visit to the palace we wandered through the beautiful gardens round about. These gardens were planned to resemble those at Versailles, with many elaborate fountains here and there. At the close of this very pleasant day, we took the train again for Madrid and after arriving there we prepared for the splendid treat we were to have in a trip to the south of Spain to visit Cordova, Sevilla, and Granada with its famous Alhambra.

Andalusia! It was a magic word that seemed to cast a spell over all. We were really en route to the very heart of Spain. Our first stop was Cordova. Although we remained here only one day we managed to see the beautiful Mosque. Who could doubt its being a real architectural jewel after gazing upon that infinite number of columns and those exquisite mosaics? Through the courtesy of our excellent party leader, Professor Ortega, we enjoyed several privileges throughout our trip that ordinarily tourists cannot boast of. One of these privileges in Cordova was a visit to the private homes of the Marquis de Viana. Through this visit we saw how a wealthy gentleman of the aristocracy lives in Cordova. Very interesting also was the studio of the artist Romero Torres.

From Cordova to Seville is a ride of only a few hours by train. We were a little apprehensive about going to Seville on account of the intense heat that everyone had warned us against. But the fear of our friends was to prove itself unnecessary, for in the four happy days that we spent in Seville the weather seemed to have adjusted itself entirely to suit our convenience. The Sevillians themselves informed us that never before had they enjoyed such comparatively cool weather in the summer. We were indeed fortunate not to have been subjected to the full strength of the rays of a tropical sun.

We are all familiar with the way Seville, the home of art, of beauty, of romance, has been praised by the poets. Well does she deserve these songs of praise. Who could doubt it after having been in the sumptuous cathedral with its beautiful organ, its innumerable treasures, among which must be mentioned the monument dedicated to Columbus? A visit to the cathedral is not complete, of course, without ascending the famous tower, *la Giralda*. From the top is obtained a magnificent view of the entire city and of the *Guadalaquivir*. Among the other places of interest we visited were the *Alcazár* with its exquisite Moorish gardens; *la Casa de Pilatos*, one of the finest examples of *mudéjar* architecture and a reconstruction of Pilate's house in Jerusalem; the church of *San Salvador*, the altars of which are all carved gilded wood, giving the impression of solid gold; the celebrated Chapel of the Virgin of the *Macarena*, where come all bull-fighters of *Macarena* to pray before entering upon their life-or-death struggle.

Seville as the birthplace of *Murillo* has succeeded in retaining the largest collection of the great master's work in what is known as the *Casa Murillo*.

One of the pleasantest recollections of Seville will be for most of our party the delightful drive down the *Paseo de las Delicias* to the *Maria-Luisa Park*, near which are the exposition grounds where preparations are well under way for the big exposition in 1923. In the park itself we were especially impressed by the beautiful monument of the poet *Bécquer*.

If the *Alcazár* reminds one of the Moorish civilization that once held sway in this part of Spain, the ruins of *Itálica* just outside the city, the old Roman walls, the *Alameda de Hércules* recall the fact that another people, the Romans, have not failed to leave the stamp of their civilization in Seville, too. As in Cordova we enjoyed in Seville the privilege of visiting two private homes, that of the Countess of *Lebrija*, and that of *Sánchez-Dalp*. The latter is the richest man in Seville. The gardens of his palace, for such it must be called, suggest strongly the Orient, and contain one of the famous trees brought over from the New World by Columbus.

Another delightful experience that we had in Seville was the private exhibition of Spanish dances we witnessed. Enough has been written about the grace and the fiery spirit with which these *Sevillanas* dance, and surely did we see them at their best that evening. Something we all enjoyed in Seville was the trip to the mosaic factory. Here can be seen an endless array of pottery bearing weird but attractive designs in mosaic. Most of us could not resist purchasing at least a plate or two with the famous Arabic inscription, "*Solo Dios es vencedor*." On our way through the factory we saw an old man about eighty years of age molding out of clay all sorts of

prettily-shaped vases. When we commented upon the remarkable deftness and rapidity with which he did this, he told us that he had been working here for over fifty years.

Reluctantly we left Seville. Only the thought that we were on our way to Granada—the ancient capital of the Moors—the city that has more traces of Moorish influence than any other place in Spain, animated us. When we finally reached our destination after a tiresome day's journey in the train, far from being a twentieth century limited, we stopped at the Real Hotel Washington Irving, situated right near the Alhambra. We were determined to see this wonderful old Moorish palace under the spell of a southern moon. And we did! At about half-past ten in the evening we ascended one of the highest towers. Before us lay the city with its white houses, almost all illuminated, and interspersed here and there with dark, majestic-looking cypress trees. The silence of the night was profound. The conversation of our group had gradually grown less and less. It seemed as though each one had been placed under a magic spell and carried back centuries to a glorious reign of pagan civilization. Surely the memory of that enchanted hour will linger forever in our minds.

After the Alhambra the next point of interest seems to be the Generalife. What impressed us most here was the path, flanked on both sides by tall, stately cypresses, leading up to the palace and its lonely gardens. The visit to the Cartusian Monastery was certainly a worth-while one if for no other reason than to see the beautiful sacristy with its splendid marble of the Sierra Nevada. The Cathedral and the Chapel of the Catholic Kings remind one readily of the part played by these monarchs in the conquest of Granada and the expulsion of the Moors.

A very interesting part of Granada is the gypsy quarter. We not only drove through it but stopped and went into one of the gypsy caves to see the gypsies dance in a wild, frenzied spectacle called "Zambra," which could hardly be described.

One of the private homes we visited in Granada was that of López de la Cámara, situated on one of the principal avenues and furnished in comparative simplicity for this part of the country, but yet in exceedingly good taste. Another home we saw was that of Rodríguez Acosta, interesting on account of its underground passages. Besides these private homes we also visited the studio of Sr. Gabriel Morcillo and there made this great painter's acquaintance. He has been pronounced by certain eminent art critics the best painter Spain has had since Goya. For the rare privilege of seeing the art of Sr. Morcillo in his own studio—for his work has not yet been exhibited to the public—we are greatly indebted to Señora de Rivas, the charming wife of the ex-Minister of Public Instruction.

In the Albaycín we visited the studio of the English artist, Wynne Apperley. We had the pleasure of meeting the painter himself and of seeing some of his exquisite studies in color of gypsy types and of the surrounding landscape.

Needless to say we regretted to leave Granada. Before we realized it we found ourselves in the express that carried us back to Madrid. We were to have one more glimpse of the capital before leaving for Barcelona.

The single day that we returned to spend in Madrid was rather like a kaleidoscopic reminiscence of the numerous points of interest with which we had become acquainted during our four weeks' sojourn at the Residencia. From the Mediódia Station our ride back to the Residencia was a series of ejaculations and regrets as we caught glimpses of the Royal Palace or Armeria, and when we crossed la Puerta del Sol and saw those stores where we had so often asked *¿Quánto vale?* As we rounded Cibeles, we gazed once more upon the imposing cathedral-like Post Office, caught a fleeting view of the Museo del Prado, where several trips had been made during our former stay to study Spanish art. We turned into the oft-traversed Paseo de la Castellana and finally reached the Residencia where so many happy hours of study and social life had been spent. Then a general packing up and leave-taking, an adiós of appreciation for Don Antonio García Solalinde, the Secretary of the Summer Course for Foreigners, and a last look at the friendly row of buildings up on the hill, and our buses clattered down the calle de Pinar to the station.

In one of those luxurious European sleepers we were borne during the night to Barcelona in Cataluña. The great, industrial and progressive city is divided into two parts by La Rambla, a beautiful avenue, which we traversed from one end to the other, which runs into a little plaza near the harbor where a statue to Columbus has been erected. We visited "Tibidabo," a modern amusement park outside of Barcelona at the top of a mountain reached by an electric car. We also saw the attempt of the modern world to rival the ancient—the construction of an immense cathedral—El Templo de la Sagrada Familia, a work of exceptional beauty, begun some twenty years ago, and likely to have many more years spent on its completion.

¡Adiós España! With great regret and longing we crossed the border into France to visit the southern province. Throughout the south of France we continued to find customs and distinctive notes which reminded us of the Spanish people. We visited historical monuments such as the Popes' Palace at Avignon, the Roman Baths in Nîmes, and other places of interest in Arles, Villeneuve and Pont du Gard. Having finished the touring of that section, we rode on to Paris and thence to Cherbourg, where we embarked on the steamship Olympic for New York.

Our trip, which had included the most interesting places to be found in two of the European countries, was at an end and we were now to return with a fuller appreciation of Hispanic culture and what it has meant to civilization.

It would be impossible to close without expressing our deep gratitude to Don Antonio G. Solalinde, Mr. Joaquin Ortega, and Mr. Lawrence A. Wilkins, all of whom contributed towards making our trip the success that it was.

J. HORACE NUNEMAKER,

Denison University, Ohio.

ANTOINETTE T. LANG, New York City.

DOROTHY R. PETERSON, New York City.

# COURSES IN SPANISH LANGUAGE AND LITERATURE IN MADRID

## THE ELEVENTH SUMMER SESSION FOR FOREIGNERS

1922

JULY 8 TO AUGUST 5

JULY 8 TO AUGUST 19

This session is organized by the *Centro de Estudios Históricos*, an institution established by the *Junta para Ampliación de Estudios e Investigaciones Científicas* of the Ministry of Public Instruction and Fine Arts, and valuable assistance is lent by the University of Madrid and other Spanish educational centers. The session is under the direction of D. Ramón Menéndez Pidal, President, and D. Antonio G. Solalinde (*Centro de Estudios Históricos*,<sup>1</sup> Almagro 26, Madrid, Spain), Secretary. The aim is to offer to foreigners who are engaged in teaching Spanish, or who wish to become familiar with our language and literature, an opportunity of extending their knowledge by means of lectures and practical classes, given by specialists in their respective subjects. The instruction is supplemented by lectures on the history, fine arts, geography, and social life of Spain and by visits to places of interest in and about Madrid. This session, in virtue of the ten years' experience and the constant advice received from eminent American and English scholars and educators, has reached a high standard of instruction, both scientific and practical, completely suited to the needs of English-speaking persons. The program is so arranged that students can register for the *Six Weeks Session* (July 8–August 19), or for the *Four Weeks Session* only (July 8–August 15). The classes will be held in the *Residencia de Estudiantes*, Monday to Friday, leaving Saturday and Sunday free for rest, visits to museums and excursions outside Madrid. There will be two holidays, July 25 and August 15, the classes for these days being given on Saturday, July 29 and August 12.

### Four Weeks Session

#### *Lectures (required)*

**Spanish Language.** Brief summary of the history of the language. Thirteen lectures, by D. Américo Castro, Professor in the University of Madrid and Professor of the C. E. H. I. Spanish with reference to the other Romance Languages. The more important analogies and peculiarities. II. Native and borrowed words. III–IV. Historical Phonology. V. The dialects. VI. Historical Morphology. VII. Syntax: the article and the pronoun. VIII–IX. Syntax of the verb. X–XI. Lexicography. Regional words. Peculiar phrases in common use. XII. The Spanish of Spain or of Spanish America? XIII. Verification (given by D. Dámaso Alonso).

**Spanish Phonetics.** Thirteen lectures (illustrated), by D. Tomás Navarro Tomás, Director of the Laboratory of Phonetics of the C. E. H. I. The organs of speech. II. Pronunciation of vowels. III. The consonants *b, d, g*. IV. The consonants *p, t, k*. V. The fricatives *c(z), s, j*. VI. The sounds *r, rr, l*. VII. The palatals *ch, y, ll*. VIII. The nasals and nasalization. IX. Group

<sup>1</sup>C. E. H. *Centro de Estudios Históricos*.

of sounds. X. Accent. XI. Quantity. XII. Intonation; general features. XIII. Principal forms of intonation.

**Spanish Literature.** Thirteen lectures, by D. Enrique Díez-Canedo, Professor of the Central School of Languages. I. The Poem of the Cid and the Romancero. II. The great medieval prose writers. III. Principal poets of the Middle Ages. IV. Novelists prior to Cervantes. V. Cervantes. VI. Poetry in the Sixteenth and Seventeenth Centuries (given by D. Dámaso Alonso). VII. Main aspects and principal figures of the theatre. VIII. The Eighteenth Century. IX. The poetry and theatre of the Romanticists. X. The novel during the Nineteenth Century. XI. Galdós. XII. Poetry in the second half of the Nineteenth Century. XIII. The theatre in the second half of the Nineteenth Century.

**Special Lecture.** D. Ramón Menéndez Pidal, Professor of the University of Madrid and Director of the C. E. H., will give a lecture on a literary or grammatical subject to be announced later.

#### **Special Courses for Advanced Students (Elective).**

1. **The Novel in the Sixteenth and Seventeenth Centuries.** Ten lessons, by D. Américo Castro.

2. **Current Literary Movements in Spanish America.** Ten lessons, by D. Enrique Díez-Canedo.

3. **Spanish Popular Music.** Ten lessons, with musical examples, by D. Eduardo M. Torner, composer and critic of music.

Other special courses may be announced later. These courses will be given provided there is a minimum registration of fifteen students for each course. They will be held at different hours from those of the required courses and Commercial Spanish, in order to avoid conflict.

#### **Practical Courses (Required)**

**Reading of Texts, with Exercises in Translation.** Ten hours, by several instructors under the direction of D. Américo Castro.

**Conversation, with Exercises in Dictation and Composition.** Ten hours, by several instructors under the direction of D. Enrique Díez-Canedo.

**Phonetics, with Exercises in Phonetic Transcription.** Twenty lessons, by several instructors under the direction of D. Tomás Navarro Tomás. Text: Navarro Tomás, *Manual de Pronunciación Española*.

In the detailed program of weekly work furnished at the beginning of the session, will be found the practical exercises which are to be done outside the classroom and submitted to the professor for correction and comment at the end of each week. To intensify the personal work of the student, as many groups as are necessary will be organized in order that there may be no more than ten persons in each class.

#### **Practical Course in Commercial Spanish (Elective)**

Twenty classes during the Four Weeks Session, by various competent professors. Each class will contain not more than ten persons.

#### **Courses of the Last Two Weeks**

##### *Lectures (required)*

**Spanish Art.** Summary of the artistic life in Spain. Six lectures (illustrated), by D. Elías Tormo, Dean of the Faculty of Philosophy and Letters

of the University of Madrid, and Professor of the C. E. H. I. Paleolithic painting. Iberian art. Roman monuments. Visigothic and Mozarabic remains. The three periods of Arabian art. II. Spanish modification of Romanesque. Gothic and Renaissance art. *Mudejarismo*. Severity at the Escorial. Reaction and baroque freedom. Neoclassicism. Romanticism. III. The most typical industrial arts: *Mudejar* ceramics. Renaissance ceramics. Porcelain. Iron work. Gold and silver work. Wood-carving. Textiles, embroideries and lace. IV. Spain's part in Romanesque, Gothic and Plateresque sculpture. The popular movement for characteristic imagery. The schools of Valladolid, Sevilla, Granada and Murcia. Neoclassicism. Modernism. V. Romanesque frontal and mural paintings. Miniature under Alfonso the Wise. The Catalan giottesque. The Regional Schools of Primitives. The Renaissance. The great century: Greco, Ribera, Zurbarán, Velázquez. VI. The great century (continuation); Valdés Leal, Murillo, Carreño, Claudio Coello. The Eighteenth Century. Goya. Painting after Goya. The great names of the present time.

**History of Spain.** Six lectures, by D. Enrique Pacheco de Leyva, Associate of the C. E. H. I. Prehistoric epochs. II. The dominations and invasions of antiquity. III. Unity, hegemony, and colonization. IV. Rise and fall of the house of Austria. V. The house of Borbón. VI. The loss of colonial empire and the reawakening.

**Geography of Spain.** Four lectures (illustrated), by D. Juan Dantin Cereceda, Professor of the *Instituto-Escuela* and Associate of the C. E. H. I. Physical geography of the Peninsula. Topography and its relation to the fluvial system. Peninsular geology. II. Physical geography of Spain. The climate and the soil. The humid and dry areas of the Peninsula. Biogeography. Flora. Fauna. III. The great natural divisions of the Peninsula. Anthropogeography and ethnography. The soil and the race. IV. Economic geography of Spain. Economic results of the soil and the climate. Agriculture. Industry, commerce. Town and country life. Geographical summary of Spain.

**Spanish Pedagogy.** Two lectures, by D. Lorenzo Luzuriaga, Inspector of Primary Instruction, now with the Pedagogical Museum of Madrid. I. Pedagogical ideas in Spain. II. Pedagogical currents of the present.

**Contemporary Political Life.** Two lectures, by D. Manuel G. Morente, Professor of the University of Madrid.

#### Practical Courses (Required)

**Reading of Texts, with Exercises in Translation.** Ten hours.

**Conversation, with Exercises in Dictation and Composition.** Ten hours. These classes will be conducted similarly to those of the Four Weeks Session.

#### Excursions and Visits

On week-ends there will be excursions to Segovia, La Granja, Toledo, the Escorial, Alcalá de Henares, and Guadalajara. The Royal Palace, the Royal Armory, the National Archeological Museum, and the Prado Gallery, will also be visited. Excursions and visits will be under the direction of the well-known experts, D. Elías Tormo, D. Constancio Bernaldo de Quirós, D. Francisco J. Sánchez Cantón, D. José María Florit, and D. Angel Vegue. Admittance to the principal museums of Madrid will be free for students of the session.

### Certificates of Attendance

Students who have attended not less than sixty hours of lectures, practical courses, excursions and visits, may obtain a Certificate of Attendance for the session in which they have registered. Each excursion day counts for six hours of attendance. The students will pay three pesetas at the time request is made for this certificate.

### Final Examinations for the Diploma

In order to obtain the *Diploma de Suficiencia* certifying an adequate knowledge of the Spanish language, it will be necessary to pay ten pesetas and to take the following final examinations: I. Dictation of a Spanish passage, twenty minutes. II. Translation, into one's own language, of a Spanish passage, with the help of a pocket dictionary, one hour. III. Translation into Spanish of a passage in one's own language, with the help of a pocket dictionary, one and one-half hours. IV. An original composition on one of the subjects of Spanish literature explained in the Session, without the aid of a dictionary, two hours. V. Phonetic transcription of a Spanish passage, with the aid of Navarro Tomás, *Manual de Pronunciación Española*, one hour. VI. An oral test in Spanish which will consist of discussing briefly a topic selected from various subjects announced beforehand.

Due consideration will be given to the work performed during recitations. Those students will obtain the diploma who receive a grade above 60, the maximum being 100. Examinations will be given at the end of each session. Students desiring credit for elective courses must pass written tests on the subjects taken.

### TUITION FEES AND OTHER EXPENSES

**Fees for the Six Weeks Session (all required courses), 175 pesetas.**

**Fees for the Four Weeks Session (all required courses), 125 pesetas.**

**Fee for Advanced Courses (electives), 30 pesetas for each course.**

**Fee for Commercial Spanish (elective), 25 pesetas.**

Fees to be paid in Madrid on receipt of registration card. Persons who arrive after the first two weeks will pay the fee of 125 pesetas, irrespective of the time of arrival. Other expenses are those connected with excursions and purchase of books, which do not usually exceed 200 pesetas. *Persons intending to register should make application as soon as possible, to facilitate arrangements for the session.*

### Lodging in Hotels and Boarding Houses

The cost of lodging in Madrid varies from 8 to 20 pesetas daily in second-class hotels and boarding houses. Guests are rarely received in private houses. The management of the session furnishes lists of hotels and boarding houses, but does not hold itself responsible.

### Residencia de Estudiantes

A number of students can be accommodated in the Residencia de Estudiantes, Pinar 19, an institution dependent on the Junta para Ampliación de Estudios. The Residencia, now occupying splendid new buildings, is open to both sexes, and has single and double (two beds) rooms, baths, shower-baths, medical attention, a library with several thousand volumes, garden and athletic fields.



It is situated in the north of the city and enjoys a cool temperature. About fifty Spanish professors and students live there, affording opportunity to speak Spanish outside of the classroom. Frequent informal parties are arranged in honor of the visitors: Concerts, dramatics, dances, teas, and Spanish *meriendas*. The price of board and lodging varies from 12 to 15 pesetas. *Persons who wish to reserve rooms in the Residencia are requested to make application as soon as possible.*

#### Exchange of Conversation; Private Lessons

The Secretary has office hours for consultation. Arrangements for private tutoring or exchange of conversation can thus be made; also for instruction in dancing, music, painting, or any other subjects the student may desire.

### SECOND TRIP TO SPAIN

To facilitate attendance of Americans, a *Trip to Spain* is being organized by the *Instituto de las Españas* of *The Institute of International Education*, with the coöperation of the *Committee on Foreign Study and Travel* of *The American Association of Teachers of Spanish*, and the *American Express Company*. Our itineraries have been improved this year. Our plan is to give a complete idea of Spain. In addition to a visit to Paris, "la ville lumière," our American friends will visit San Sebastián the beautiful, pearl of Vasconia, with its magnificent beach, meeting place in summer of the most distinguished people in Spain; Burgos, Segovia, Guadalajara, Alcalá de Henares and Toledo, the old Castilian cities where was forged the genius of the race; the Escorial, in whose walls one sees the shadows of the Austrias, who, like the artificers of the monastery, fashioned with the mallet the political greatness of the Sixteenth Century, the royal palace of La Granja, imitation of Versailles, the achievement of the first Spanish Bourbon, which evokes our whole Eighteenth Century; Córdoba, the holy city, where one breathes the sacred fire of Arabic civilization; Sevilla, the heart of Andalucía; Granada, beloved of Washington Irving; Zaragoza, the glass in which one sees the indomitable people of Aragón; Barcelona, the modern city, commonwealth of industry and bold construction.

In Madrid the students will live with a select group of professors, intellectuals, and young men who are dreaming of a better and nobler Spain. Guided by them they will acquire a more thorough knowledge of the language, and will see the more interesting sights of the "villa y corte," the Royal Palace, the Royal Armory, the Archeological Museum with its halls filled to overflowing with remembrances of past civilizations of the Peninsula; the Prado Gallery with its immortal canvases of El Greco, Ribera, Velázquez and Murillo.

Our purpose (realized last summer) is to show to Americans not only what is accessible to the ordinary tourist, but also intimate aspects of Spanish life. Availing ourselves of the kind offices of our numerous friends and the official support on which we count, we shall obtain privileges and special permissions to visit the studios of artists, private mansions, exhibitions of popular dances, etc. Twenty-eight persons, from every corner of the United States, were in our party last summer (membership list sent upon request).

Next summer there will be a General Tour at the inclusive rate of \$860, which will cover all expenses connected with the stay in Madrid while attend-

ing the session, a visit to Paris, week-end excursions to Segovia, La Granja, Toledo, El Escorial, Alcalá de Henares and Guadalajara, and trips to San Sebastián, Burgos, Córdoba, Sevilla, Granada, Zaragoza and Barcelona; also other combinations ranging in price from \$655 to \$750.

#### Services of the Instituto de las Españas

A booklet giving detailed information about these courses and tours has been published. Persons who are interested in the *Trip to Spain*, as well as those who prefer to make their own arrangements for the journey and who wish to register provisionally for the session (for which an application must be filled out); those who wish to reserve rooms in the Residencia (by means of a deposit of \$5); to obtain lodging in boarding houses or hotels, letters of introduction for Madrid, or any additional information, should address *Prof. Joaquín Ortega* (in charge of the division "Studies in Spain" in the "Instituto de las Españas"), *University Club, Madison, Wisconsin*.

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### WILKINS AND SHEPHERD HONORED BY ALFONSO XIII

During the past trimester American hispanism has been very capably represented in the Centro de Estudios Históricos in the person of our present First Vice President, who was for three years our President, Professor Lawrence A. Wilkins, who has been lecturing on the methodology of modern language instruction, and in the person of Professor William R. Shepherd of Columbia University, who has been lecturing on historical topics connecting Spain and America. In December last, His Majesty graciously conferred upon each of these gentlemen the title of Comendador con placa de la Real Orden de Isabel la Católica. Our Association is naturally delighted at the honor that has been done us directly in the person of our former President, and we are equally delighted to see that our colleagues in history have been similarly honored. ||

## NOTES AND NEWS

On May 7 the pupils of the Spanish department of the Waller High School, Chicago, held a very successful County Fair, with the proceeds of which they purchased a mimeograph and a typewriter for the use of the staff of *La Pequeña Prensa*, the weekly organ of the department. Among the attractions of the fair were *Una casa de misterios*, *Una pecina*, *Un kiosco de buena ventura*, and *Gitanas españolas (disfrazadas)*.

At the Englewood High School County Fair on May 20, which was attended by thousands, the Spanish booth had on sale a unique attraction: a Spanish calendar in booklet form, designed and copyrighted by Miss Josephine Korten, teacher of Spanish, and dedicated to the pupils of the Spanish department of Englewood High School.

Our honorary member, the distinguished Spanish philosopher and philologist, don Adolfo Bonilla y San Martín, on June 12 took possession of his chair as a member of the Real Academia Española de la Lengua. His reception discourse is entitled *Las Bacantes o del Origen del Teatro*. The major part of the work deals with the origins of the Spanish theatre and it is very profusely documented.

Antonio Lucero, for many years in charge of the Spanish work at the New Mexico Normal University, and later Secretary of State for New Mexico, died suddenly on May 27, 1921. He was a staunch champion of the best literary, linguistic, historical, and social traditions of New Mexico, along both the Spanish and the American lines of descent.

Dr. A. J. Armstrong of Baylor University, Waco, Texas, is offering summer tours to Spain and Mexico. These tours afford opportunity for both travel and study because they are so scheduled as to include the summer sessions at the universities.

Mrs. Margaret Burt is successfully carrying on the work in the Spanish department of the high school in Springer, New Mexico. All students whose grade in Spanish is above 85 per cent are eligible to membership in the Spanish Club, which is preparing a play to be put on in the near future. Mrs. Burt's enthusiasm is indeed commendable.

Professor Rudolph Schevill of the University of California left for Spain last January on an extended trip of travel and study. In Madrid he will study at the *Biblioteca Nacional* and continue the *Obras Completas de Miguel de Cervantes*, a work which he is doing in collaboration with Don Adolfo Bonilla y San Martín.

A circular letter was recently sent to the leading institutions, where Spanish is a popular subject, asking for the enrollment numbers. The following replies were received:

COLLEGES			
Yale University	293	University of Pennsylvania	1,100
Harvard University	255	(2,903 student hours)	
Wellesley College	223	Indiana University	572
Princeton University	360	University of Minnesota	885

University of Wisconsin	1,691	Syracuse University	799
Northwestern University	407	Vassar College	193
College of the City of New York	310	University of Kansas	610
Hunter College of the City of New York	98	University of Washington	347
Stanford University	575	University of California	1,660
		University of Southern Calif.	676

## HIGH SCHOOLS

Hollywood High	972	New Mexico Normal University	121
Los Angeles High Schools	3,659	New York City High Schools	31,517
Seattle High Schools	1,815	El Paso High School	1,123

The above figures are, in some cases, influenced by restrictions. Vassar College limits its enrollment to one thousand pupils. On the other hand, a two-year modern language requirement, especially since one year must be a continuation course, would tend to increase the enrollment.

Professor Arthur L. Owen, of the University of Kansas, writes that all elementary sections of Spanish were closed when the limit of thirty was reached. This method has proved to be more satisfactory than trying to take care of all entrants. This same problem was solved by the University of California by finding room for the students in other languages, so no one really suffered because of the transfers.

Professor Stephen Scatori, of the University of Oklahoma, expects to organize and conduct a private party to tour Europe, principally Spain, and a few towns in France. This will be under the business management of the Temple Tours of Boston, Massachusetts. Professor Steinbrun, of the University of Nevada, will also conduct one of these parties to France and Spain during the coming summer.

The following figures, compiled by our enthusiastic colleague, Miss Edith Cameron, of Waller High School, Chicago, will prove of interest. Later we hope to secure similar information from other large centers.

Spanish in Chicago High Schools, February to June, 1921:

Total No. of high schools in Chicago.....	24
Total No. of high schools in which Spanish is taught.....	21
Total enrollment in Spanish in 21 high schools.....	7, 500
Total enrollment in all studies in the Chicago high schools:.....	40, 048
[The enrollment in Spanish is, therefore, a little less than one fifth of the total enrollment.]	
Total number of teachers of Spanish in 21 high schools.....	65

SYLVIA M. VOLLMER

JUNIOR COLLEGE  
EL PASO, TEXAS

## REVIEWS

**El Palacio Triste**, by Gregorio Martínez Sierra and **Ganarse la Vida**, by Jacinto Benavente. Edited with Introduction, Exercises, and Vocabulary, by Medora Loomis Ray. Ginn & Co., 1921. ix—144 pp.

The educational world is indebted to Mrs. Medora Loomis Ray of the Washington Irving High School, New York, for two delightfully edited children's plays, "El Palacio Triste," by G. Martínez Sierra, and "Ganarse la Vida," by Jacinto Benavente.

The plays themselves, the one, rich in that idealistic optimism and humor so characteristic of Martínez Sierra, the other, appealing pathetically with all the art of Spain's greatest modern dramatist, in behalf of the children of the poor, cannot fail to interest a large number, if not all, readers.

The editor is well acquainted with the needs of second-year high school students of Spanish and has, accordingly, provided material for an intensive study of the text as well as a thorough review of the common difficulties which beset Spanish grammar. The exercises are abundant and varied; for every two or three pages of text, five different points of study are proposed: "cuestionarios" containing questions which cannot possibly be answered without careful study on the student's part, "gramáticas" well graded and pleasantly presenting for review apocopation of adjectives, object pronouns, irregular verbs, uses of "por" and "para," demonstratives, relatives, subjunctive clauses, etc., "locuciones," a list of idioms found in the text with explanations in English and a set of sentences planned to illustrate uses of the idioms, "familias de palabras" designed to meet the needs of advanced students or those preparing for college, and affording a simple but attractive means of introducing the student to philology.

In her preface, Mrs. Ray admits that the average class will not find time, probably, to complete all the exercises, but the book is intended to provide sufficient variety of exercises to supply the demands of all kinds of schools and ample enough material to satisfy the needs of teachers who use the group system of instruction and desire extra work for rapid sections.

The vocabulary is quite complete, containing all the information the student will need for understanding the text, and spares the teacher the necessity for calling the attention of the class to that usually neglected section of text-books classified as "Notes."

While not wishing to underestimate the value of Mrs. Ray's work in preparing such abundant matter for language drill, an excellent and sufficient vocabulary, an illustrated text, the reviewer would have been delighted to find more emphasis placed upon the study of the authors, both of whom so well deserve the notice of teacher and student.

LELLA WATSON

SANTA ANA HIGH SCHOOL  
SANTA ANA, CALIF.

**Index Verborum de Covarruvias Orozco: Tesoro de la Lengua Castellana o Española, Madrid, 1674-1673.** By John M. Hill, Associate Professor of Spanish in Indiana University. In the *Indiana University Studies*, Vol. VIII, Study No. 48, March, 1921. Pp. iv, 186.

Sebastian de Covarruvias Orozco was the most eminent lexicographer of the Golden Age of Spanish letters, and his dictionary is of such importance that no one can do satisfactory work in the Spanish classics without frequently consulting it. The first edition of the dictionary of Covarruvias, *Tesoro de la Lengua Castellana o Española*, appeared in 1611. In 1674 a second edition was published, with additions by Benito Remigio Noydens. The second edition, oddly enough, is now the rarer of the two.

It is the second edition of which Professor Hill has prepared an *index verborum*. This carefully prepared list, in alphabetical order, of all words that are defined or in any way explained in the dictionary of Covarruvias will be of great service to all Hispanists. The dictionary is full of valuable information, but much of the material is not arranged systematically, so that one might have spent hours hunting for a word that is hidden away somewhere, but with the aid of Professor Hill's index the word, if it be in the dictionary at all, can be found in short order. For this piece of careful, scholarly work all Hispanists are indebted to Professor Hill.

E. C. HILLS

**La Oración y sus Partes**, by Rodolfo Lenz. Centro de Estudios Históricos, Madrid, 1920, xx + 545 pp.

Although HISPANIA does not as a rule review scientific works of a purely philological character, our readers will welcome, I am sure, at least a brief notice of the important work of Lenz which appeared last year in Madrid with the above title. Dr. Lenz may not be known to some of our readers. He is a German professor who has spent most of his life in Chile as professor in the Instituto Pedagógico of the Universidad de Chile, and is one of the world's most distinguished hispanists. Heretofore he has especially distinguished himself in the fields of Spanish dialectology and folklore, but his studies in Spanish phonetics and grammar are also well known.

*La Oración y sus Partes* is a work of minute investigation into important problems of Spanish grammar, especially syntax, methodically presented from the viewpoint of the parts of speech, as the title indicates. The work is in reality a general treatise on grammar based on the parts of speech, each part of speech being studied separately and according to its syntax. Furthermore the author has attempted to study Spanish grammar in the light of linguistic psychology as expounded by Wundt. While in this respect it is not absolutely a new thing in Spanish philology, since after all syntax must be interpreted for the most part as a physiological process, it is the first time that a successful attempt has been made to harmonize Wundt's general theories with the linguistic phenomena of the Spanish language.

Professor Lenz is above all a teacher, and his work is especially valuable to Spanish teachers who are still struggling with the difficulties of the language. Its comparative character—comparisons being made on every page with Latin,

French, German and other languages—is particularly welcome to our American teachers of Spanish, most of whom know Latin and French or German. The teacher of Spanish who constantly uses Bello-Cuervo, *Gramática de la Lengua Castellana*, as a book of reference, will find in the work of Lenz now under discussion another most valuable and helpful guide. In general it is a work of the same category, although it is not a complete treatise on Spanish grammar. In the treatment of syntax it has undoubtedly surpassed Bello-Cuervo, although it is clear that in some cases Lenz has merely corrected some of the imperfections of the former. But there is another important fact to be taken into consideration in the timely value of the work of Lenz for the teacher of Spanish, namely, that he studies Spanish grammar historically, and his conclusions are frequently based on a study of modern Spanish, whereas Bello and Cuervo are concerned, as all know, chiefly with old and classic Spanish. Lenz has furnished us, therefore, with a most valuable addition to our reference books on Spanish grammar, especially on modern Spanish syntax. It is not only the work of a great scholar but also the work of an experienced and practical teacher. Our teachers of Spanish will find in it useful and valuable information concerning the very problems that are encountered daily in the Spanish classroom; the uses of the article, the pronouns, position of adjectives and their meanings, comparison, the use of the various tenses in the indicative and subjunctive, the passive voice, use of prepositions, etc., etc. In short, the book is indispensable to the teacher of Spanish.

Although this is not a critical review of the book in question, it is only fair to state here that on the whole *La Oración y sus Partes* is the work of a painstaking scholar who does not lay himself open to adverse criticism. The most critical reviewer could find very little to criticize. After a very careful reading of the book one has enjoyed it so much and learned so much that the defects seem very insignificant indeed. The historico-psychological discussions at the beginning of every one of the ten chapters of the book are of little practical value, except to the specialist in linguistic science. *La Oración y sus Partes* is a book that the teacher of Spanish will use constantly by the side of Bello-Cuervo and the historical grammars of Menéndez Pidal and Hanssen.

A. M. E.

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### THE DIRECTORY

The Directory of the Association will go to press about February 20. It will be mailed as soon as ready to those who have been good enough to assist the project by paying in advance. As the edition will be limited, orders should be sent now. Besides the register of the members, the book will contain the constitution and other information about the Association and its Chapters. The color reproduction of the Seal of the Association, which will appear as a frontispiece, will of itself make the book invaluable to all members.

# HISPANIA

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## EL AMERICANISMO EN LOS NUEVOS POETAS ANGLO E HISPANOAMERICANOS

[Conferencia pronunciada en varias universidades hispanoamericanas en el año 1920, cuando el conferenciante viajaba por la América del Sur bajo los auspicios de The Institute of International Education. Esta conferencia fué muy aplaudida por nuestros amigos hispanoamericanos y por esa razón la creemos digna de publicarse en nuestra revista.]

Cierto poeta y crítico de Nueva York, no sin honor en su propio país aun cuando tenga la temeridad de hacer el papel de profeta, ha publicado últimamente un libro en que trata de las tendencias literarias de hoy día bajo el título de *Una Nueva Era en la Poesía Americana*.

Si estamos o no en el comienzo de una nueva era es imposible afirmarlo o negarlo; se puede decir, sin embargo, que existe en la literatura contemporánea de los Estados Unidos un renacimiento maravilloso de poesía, no tanto porque se está produciendo una gran cantidad de poesía excelente cuanto por el nuevo espíritu que anima el trabajo de la mayoría de los nuevos poetas. A ellos se les puede aplicar el nombre que se da generalmnte a los más vigorosos poetas contemporáneos de Hispano-América, Los Nuevos, nombre de alguna significación actual aunque no tenga gran valor permanente. La falta de uniformidad en sus ideas literarias contribuye a hacer difícil el analizar las muchas tendencias opuestas. A primera vista el lector no encuentra otra cosa sino confusión; pero el estudiante de literatura puede hallar fácilmente una nota distintiva, la cual sirve para hacer que todos los Nuevos Poetas se conozcan por una tendencia definida, esto es, el Americanismo consciente que por fin puede significar una completa independencia literaria. El Americanismo es el elemento unificador que se encuentra en escritores muy diferentes en sus métodos y en su modo de ver la vida, tales como Robert Frost y Edwin Arlington Robinson de la Nueva Inglaterra, Louis Unter-



meyer y James Oppenheim de Nueva York, Carl Sandburg y Edgar Lee Masters de Illinois, John Gould Fletcher de Arkansas.

La misma tendencia unificadora se percibe en los Nuevos de la América Española. Por diferentes que sean en sus ideales poéticos, el americanismo literario es un rasgo esencial de la poesía de José Santos Chocano, Guillermo Valencia, González Martínez y Leopoldo Lugones. Se puede preguntar ahora: ¿Qué es el americanismo literario? ¿Significa lo mismo en Norte América que en el Sur? ¿Qué significado posee para la literatura que se está produciendo en varias partes del Nuevo Mundo?

Antes de contestar a estas preguntas, permítaseme hacer otra. ¿Puede decirse verdaderamente que las diferentes Repúblicas Americanas poseen literatura nacional, o más bien, es que la literatura que se produce en cualquiera de ellas es simplemente una extensión de la literatura de Inglaterra, España o Portugal? El crítico brasileño, José Verissimo, en su ensayo *O que falta a nossa literatura*, expresó duda que pudiera haber una literatura enteramente independiente sin un lenguaje enteramente independiente, y negó la existencia de una literatura austriaca, belga suiza o brasileña. Bartolomé Mitre opinaba que no solamente ninguna de las Repúblicas Hispano-americanas poseía literatura, sino que la producción literaria de toda la América Española no constituía una literatura independiente de la de España: que a pesar de haberse escrito excelentes libros en la América Española y todos en la misma lengua, carecían de una coherencia lógica y de una evolución definida hacia un punto definitivo. Muchos críticos eminentes, como Luis Urbina por ejemplo, (*La Vida literaria de Méjico*; Madrid, 1917) han expresado muy diferentes opiniones. En vez de presentar éstas aquí, quiero llamar vuestra atención hacia una controversia semejante en los Estados Unidos.

A un lado están los críticos que nos aseguran que los Estados Unidos tiene, sin duda alguna, una literatura nacional, que por cierto no puede compararse con las grandes literaturas del mundo, pero sí que es una literatura enteramente nacional. Otros de igual autoridad se inclinan a considerar su literatura como literatura inglesa producida en América. El Sr. John Macy, en su libro entitulado *El Espíritu de la Literatura Americana*, dice que esta literatura es una rama de la inglesa, tan verdaderamente como lo son los libros ingleses escritos en Escocia o en el Africa del Sur. Otro crítico, llamado Bliss Perry, opina muy diferentemente. En su libro reciente, *El Espíritu Americano en la Literatura*, intenta trazar el desarrollo del americanismo desde la pri-

mera publicación en 1608 del primer libro escrito en inglés en suelo americano, la *Verdadera Relación* del Capitán John Smith, hasta la última novela de William Dean Howells. La *Letra Escarlata* de Hawthorne, por ejemplo, es, dice él, una novela notable en cualquier género de literatura que se la considere: mas el dejar de notar la peculiaridad local o el carácter provincial de esta maravillosa historia es no comprender el secreto de su inspiración. Ella podría haber sido escrita solamente por un natural de Nueva Inglaterra en la atmósfera de cierta época. Otros historiadores literarios creen que la literatura nacional empieza con la Guerra de la Independencia. Según el profesor Tyler, el aislamiento colonial que separaba las diferentes partes de la América inglesa antes del año 1765 se terminó en aquél, y desde entonces tenemos que tratar de la literatura de un pueblo, heterogéneo en verdad por sus rasgos personales, pero uno en sus ideas dominantes y en sus destinos nacionales. Para otros todavía el período nacional de la literatura no empieza hasta después de otro siglo. El profesor Pattee, en su *Historia de la Literatura Americana desde el año 1870*, expresa la opinión que nuestro primer período nacional, todo americano, autóctono data desde la conclusión de la Guerra Civil. "Fué entonces cuando nuestros escritores dejaron de imitar y buscaron en su propio suelo el material y la inspiración. La gran mayoría de los escritos de este período no pudo haberse producido en otra parte más que en los Estados Unidos."

Las dos opiniones extremas están probablemente a igual distancia del camino medio de la verdad. En primer lugar, la literatura de los Estados Unidos no es meramente literatura inglesa escrita en América, puesto que de seguro existe la revelación de un nuevo tipo nacional en los escritos de tales hombres como Fránclyn, Jéfferson, Lincoln, Cooper, Hawthorne, Thoreau y Whitman. Por otra parte se puede decir con igual verdad que el carácter nacional se ha manifestado mucho más adecuadamente en la vida política, social y económica que en la literatura. Sin embargo, durante los últimos cincuenta años se ha producido bastante literatura en prosa para asegurar que existe una verdadera literatura nacional. Las novelas de William Dean Howells, los ensayos de Emerson, los escritos varios de Mark Twain, los estudios de la naturaleza de Thoreau y Burroughs, la "short story," novela corta, que en ninguna otra parte se ha desarrollado tanto como en los Estados Unidos: todo esto parece que daría un justo derecho a la independencia literaria. Tan sólo en la poesía y en el drama es donde se ha de notar más la imitación de la literatura inglesa. La impor-

tancia, pues, de las tendencias actuales de americanizar por completo la poesía es muy evidente; si sucede que esto llegue a tener el éxito de un hecho consumado, y si los ávidos esfuerzos de los nuevos dramaturgos alcanzan un éxito semejante, entonces se podrá decir que los Estados Unidos tiene una literatura nacional y que esto deja de ser un asunto de polémica.

En lo que concierne a la América Española, el desarrollo del americanismo no significa que cada una de las repúblicas tenga una literatura nacional. Lejos de reforzar las barreras políticas que separan a los diversos países que recibieron la civilización de España, el americanismo ha de debilitarlas, al imprimir, como dice García Godoy, (Americanismo literario), "una orientación común a lo que vale más y es más duradero que la política: la vibración armónica, coherente y cultural, de los pueblos unidos por la misma identidad de sangre, por el habla y por la historia." Bien sé que el sentimiento nacional entre vosotros es poderoso; también sé que una de vuestras quejas, justa por cierto, en contra de los escritores de mi país es la inclinación de éstos de llamarnos Hispanoamericanos en vez de Argentinos, Chilenos y Peruanos. Os pido mil disculpas si he cometido alguna falta, pero en esto estoy siguiendo los pasos de vuestros propios críticos literarios. Vosotros tenéis vuestras aspiraciones nacionales tanto en la literatura como en la vida política y social; empero las aspiraciones de raza y los comunes ideales literarios son más importantes en lo que concierne a la poesía contemporánea. El americanismo es la propensión literaria a unir en una sola las literaturas de todas las repúblicas hispanoamericanas. Como dice Manuel Ugarte, (*Las Nuevas Tendencias Literarias*, p. 28), "no es un mosaico de tentativas locales, sino de un solo pensamiento, de una sola alma, de una sola literatura que sorprende por su unidad y su integridad de espíritu." Las distintivas de raza son más fuertes que las nacionales y geográficas. José Santos Chocano no es únicamente el poeta nacional del Perú sino el poeta de la América Española.

En los Estados Unidos hay igualmente diferencias esenciales entre los cuarenta y ocho estados de gobierno propio, los cuales abarcan un vasto espacio de más de ocho millones de kilómetros cuadrados. Todos están bajo un gobierno federal, y no cabe duda que constituyen una sola nación unificada al tratarse de asuntos de importancia nacional. También es verdad que por motivos de la historia, de geografía y de raza han resultado muchos tipos de caracteres distintos. El habitante de Nueva Inglaterra es tal vez tan diferente del habitante de Califor-

nia como lo es el chileno del argentino; pero al considerar la poesía contemporánea no existe contradicción ninguna en cuanto a su americanismo. Este es el lazo que los une en un esfuerzo común, sin que por eso les falte la libertad individual en sus ideas o aspiraciones.

No hay duda que los poetas, anglo e hispanoamericanos, procuran obtener ávidamente la independencia literaria; esto salta a la vista de cualquiera que conoce sus poesías y los escritos de sus intérpretes, los críticos. El señor Manuel Ugarte, por ejemplo, poeta y crítico conocido en todas partes por su americanismo apostólico, puso en su libro, *Las Nuevas Tendencias Literarias*, ideas que son sostenidas extensamente por los poetas y críticos hispanoamericanos,—ideas que pueden deducirse de las citas siguientes: “El entusiasmo y la audacia de las generaciones recientes han abierto las esclusas del pensamiento americano, y desde el Norte hasta el Sur, en los vastos territorios que son cuna y escena de la renovación de una raza, surge al fin una literatura y una intelectualidad que responden a los anhelos del gran conjunto en formación. . . . No hay razón para que la literatura siga siendo exótica, cuando tenemos territorios, costumbres y pensamientos que nos pertenecen. . . . Nuestro pequeño caudal de aguas tiene que buscar el lecho propio, en vez de sacrificarse y de fundirse en el de los grandes ríos; y las producciones nacidas dentro de las fronteras han de llevar un sello claro que las denuncie.” Nótese bien esto: “han de llevar un sello claro que las denuncie”; lo cual quiere decir que no sólo han de buscarse los temas en la vida actual de América; los temas tratados han de ser presentados en forma poética compatible con el nuevo espíritu y las nuevas aspiraciones.

Semejantes ideas y semejantes aspiraciones se encuentran en todas partes en los escritos de los Nuevos Poetas angloamericanos y de sus intérpretes. Comparemos, por ejemplo, la declaración de independencia del poeta y novelista James Oppenheim: “Si nuestra poesía va a progresar más allá del nivel de hoy día, yo creo que tal adelanto ha de ser el resultado de un alzamiento más general en contra de lo que he llamado la tradición inglesa, o de Nueva Inglaterra. Antes de que nuestra literatura pueda verdaderamente relacionarse con la vida actual debemos deshacernos de la influencia extranjera y hacernos, como americanos, propiamente poseedores de nuestro propio ser e intelectualidad. . . . La poesía que se está escribiendo hoy día ofrece la promesa de una literatura, la cual, si concentramos en ella nuestra propia experiencia, expresamos nuestra vida y nuestras emociones en la forma más natural de cada uno y escribimos lo que sentimos sin

temor y sin reserva, será verdaderamente una expresión significativa de la vida americana." (*La Nueva Idea: Una Antología de opiniones concernientes al espíritu y a los designios de la América contemporánea.*) En el mismo libro se halla la semejante opinión de John Gould Fletcher que representa a otro grupo de poetas. El dice: "La América pide una literatura nacional . . ., está ocupada ahora en la operación de descubrirse . . . y la batalla de la nueva América se está peleando con más ferocidad en el campo de la poesía . . . Debemos deshacernos de cualquiera adhesión dogmática a las literaturas extranjeras, sean ellas inglesa, francesa, alemana o rusa,—pero debemos estar preparados a usar cualquier idea que lleve a nuestro fin, exactamente y con el mismo espíritu, con que los hombres que construyen los rascacielos de Nueva York emplean los elementos de estilo de la arquitectura extranjera con un objeto diferente." Del mismo modo, William Dean Howells, fallecido últimamente, ha dicho: "La literatura debe ser natural del suelo, afectada por cierto por la cultura de otros países y de otros tiempos, pero esencialmente del pueblo y del tiempo en el cual se produce."

El americanismo literario, la manifestación de características nacionales o de raza, depende, por su significación y vitalidad, de la estrechez del contacto con la vida actual, la habilidad de ver claramente las realidades y aspiraciones nacionales, el deseo de describir e interpretar esas realidades y aspiraciones, y la posesión de las facultades necesarias para su interpretación en poesía de verdad y hermosura perdurables. Esto tratan de hacer los nuevos poetas, y sus mejores esfuerzos se dirigen a la expresión e interpretación de la vida heterogénea y complicada de hoy día; en su poesía se hallan sus reacciones con respecto a la vida actual en todas sus fases, expresadas con honda seriedad y sinceridad absoluta. Como ha dicho recientemente James Oppenheim, "la poesía está haciendo una de sus vueltas periódicas a la tierra; la poesía de la generación precedente, la labor, por ejemplo, de Thomas Bailey Aldrich y Richard Watson Gilder, se alejó, en su refinamiento, tanto como era posible. Los poetas de ayer intentaron crear un arte remoto de la vida; hoy intentamos crear un arte que exprese nuestra propia experiencia de la vida propia. Y lo que hace esperar más en el renacimiento de nuestra poesía es el hecho de que ésta es, fundamentalmente, un renacimiento de la experiencia común." Este anhelo de los Nuevos Poetas de contacto inmediato con la vida ha dado un nuevo ímpetu a la reputación creciente del poeta más americano de la generación anterior, Walt Whitman, el cual vió muy clara e intensamente las realidades de la vida, y dió

expresión a sus ideas y sentimientos en vigorosos versos rítmicos, libertados de las convencionalidades y reglas tradicionales.

La gran extensión del campo de la poesía en los últimos años y la tendencia a describir e interpretar la vida con sinceridad absoluta han hecho necesario romper con muchas convencionalidades y tradiciones viejas en la prosodia y dicción poética. En una conferencia anterior llamé vuestra atención sobre el hecho de que en Hispano-América hace una década aceptaron para sí los Nuevos la libertad que habían ganado los Modernistas, en cuanto esta libertad no infringe ciertos principios esenciales del arte poético. Llamé vuestra atención, también, sobre el hecho de que la poesía de los Estados Unidos está ahora en medio de una revolución literaria, siendo el resultado que muchas ideas y teorías contrarias se ofrecen en artículos críticos y se ponen en obra en la poesía que está publicándose con tanta abundancia. La necesidad de más libertad personal en la prosodia y dicción poética se admite generalmente; el armonizar esta libertad personal con los principios fundamentales de la poesía es tarea que aun no se ha llevado a cabo a causa de las muchas teorías contrarias. Algunos de los mejores poetas han producido poesía excelente sin hacer uso de metro ni de rima, han logrado dar a su poesía sutiles ritmos orgánicos que hacen creer que, para ciertos géneros de poesía, bien pueden dispensárselos de la rima y del metro. Sin embargo, a pesar de que los pocos tengan a veces buen éxito en el uso del verso libre y en el uso de un lenguaje prosaico y aun vulgar, la mayoría tienen éxito malísimo. El conflicto violento que se está trabando entre los adherentes a los dos extremos de prosodia y dicción acabará por un compromiso, una nueva libertad en las formas métricas y en el lenguaje de la poesía. Todos los recursos de la lengua se prestarán al poeta, sirviéndole de guía su instinto poético; esta libertad en la dicción, y el camino medio entre las formas métricas convencionales de una parte y el verso libre exagerado o prosa polifónica de la otra bastará a satisfacer las necesidades del americanismo.

El americanismo en la poesía se relaciona, naturalmente, con el de otros géneros de literatura. En la América Española desempeña un papel importante en el desenvolvimiento de la independencia literaria la Literatura Criolla. No hay tiempo ahora para entrar en una comparación de las tendencias de los Nuevos Poetas y las de los Criollistas; de paso, hay que notar una diferencia. El Criollismo versa sobre costumbres locales, es regionalista en sus rasgos característicos. Como ha dicho el Sr. Leguizamón, (*Páginas Argentinas*, p. 133), "si hemos de crear alguna vez una literatura nacional, ella tendrá que empezar

por ser netamente regional." Generalmente regionalista, la *Literatura Criolla* es, a lo más, nacional en sus miras, mientras que la Poesía Nueva tiende a deshacer las barreras nacionales de Hispanoamérica y a ensalzar las ideas comunes y los sentimientos de raza.

En los Estados Unidos hay también una relación muy estrecha entre la poesía y la demás literatura contemporánea; de verdad, se puede decir que como nunca la prosa y la poesía se han acercado la una a la otra, en el contenido como en la forma. Ya hemos notado que los escritores de versos libres y de prosa polifónica, intentando descubrir una nueva forma poética entre la poesía convencional y la prosa, han producido demasiado a menudo mala prosa bajo el nombre de poesía; y aun los mejores nos ofrecen a veces versos libres que parecen diferenciarse muy poco de la prosa rítmica de un escritor tal como George Meredith. Ahora notemos el acercamiento respecto al contenido.

El americanismo en la literatura de prosa no data solamente de hoy; tiene ya cuarenta o cincuenta años de desarrollo vigoroso y fácilmente puede estudiarse en la ficción prosista y en los estudios de la naturaleza de muchos escritores. La Nueva Poesía, en sus tendencias hacia la completa americanización, está aprovechándose del realismo de la ficción prosista. Robert Frost, en versos sueltos o rimados de una nueva flexibilidad y de un tono decisivamente familiar, analiza caracteres de un modo magistral y presenta a los hombres y mujeres de Nueva Inglaterra con tanto realismo como cualquier novelista. Vachel Lindsay nos presenta muchos tipos comunes de los Estados del Centro y del Sudoeste. Edwin Arlington Robinson, tipo del poeta intelectual, ofrece caracteres complejos con la precisión de un Henry James, en poesía de arte acabado. Edgar Lee Masters, autor de la famosa *Spoon River Anthology*, excede a todos los otros en su análisis profundo del carácter humano y en la concisión de sus pinturas.

Un rasgo esencial de la literatura contemporánea, de la poesía como de la prosa, es la tendencia democrática. Hace muchas años que Walt Whitman, el gran poeta de la democracia, dió a luz poemas que, en conjunto, se pueden bien considerar como una epopeya fragmentaria, glorificando el "common, average man"; pero él era como una voz clamando en el desierto. Ahora al fin su labor se lleva adelante en los escritos de muchos que le aceptan como maestro. La mayoría de los Nuevos Poetas están buscando sus temas y su inspiración en la vida democrática de hoy día; y poseedores, como lo era Whitman, del espíritu fraternal, describen e interpretan, sincera y fielmente, la vida de la muchedumbre democrática. El "common, average man" es el tema de sus poesías; el "common, average man" es

igualmente el tema de la mayor parte de la literatura prosista que llena los libros y magazines que salen con tanta abundancia de las imprentas para responder a la demanda de millones de lectores.

A esta clase popular pertenece la mayor parte de la literatura que se produce en los Estados Unidos. Dirigida a inteligencias no muy cultivadas, está muy lejos de ser una literatura sobresaliente; y los críticos de tendencias aristocráticas hallan en ella fundamento a su opinión de que la literatura de aquél país no puede menos de ser mediocre sin esperanza. Otros, más optimistas, la consideran como el fundamento sólido para una gran literatura democrática. Un crítico conservador, por ejemplo, el profesor Canby de la Universidad Yale, en una conferencia reciente, (*The America of Today*, Cambridge, 1919), expresó la opinión de que la esperanza literaria de los Estados Unidos descansa sobre "el nivel lentamente progresivo de esta vasta literatura burguesa, una literatura para el vulgo que quiere dejar de ser vulgar."

La mayor parte de la Nueva Poesía pertenece a esta literatura burguesa, a la cual contribuyen veintenas, y tal vez centenares, de poetas. Algunos pocos, Frost, Masters, Untermeyer, Lindsay, Sandburg, Robinson, interpretando la vida tanto como describiéndola, sobresalen entre sus colegas y señalan el camino de una gran literatura democrática. El gran poeta, para cuya venida ha de servir de preparación el presente renacimiento poético, hallará en el americanismo de éstos y en sus ideales democráticos las fuentes de su inspiración.

He tratado de deciros lo que significa el americanismo; no menos importante sería decir lo que no significa, pero no abusaré más de vuestra paciencia. El gran peligro para el americanismo es el provincialismo, en el que caerán sin duda los hombres de cortos alcances que hacen del americanismo un fetiche; no es un peligro para los de grandes miras, quienes, al mismo tiempo que mantienen su independencia, aceptan de buena voluntad todo lo que pueden ofrecerles otras literaturas. Así como el individuo puede sostener su personalidad individualista y ser al mismo tiempo un elemento esencial de la vida social, de la misma manera la literatura de una nación puede tener su propia individualidad y seguir siendo una parte esencial de la literatura mundial. Como lo expresa Bliss Perry en el último párrafo de su libro reciente, *The American Spirit in Literature*, "la literatura del nuevo mundo tendrá necesariamente su acento propio, pero querrá hablar la lengua madre de la civilización, tener parte en su cultura, aceptar su disciplina."

GEORGE W. UMPHREY

UNIVERSITY OF WASHINGTON  
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## ADDRESS OF THE SPANISH AMBASSADOR SEÑOR DON JUAN RIAÑO Y GAYANGOS

(Delivered at the Fifth Annual Meeting of The American Association of Teachers of Spanish on the 30th of December, 1921, at Washington, D. C.)

Señores: ¡Qué satisfacción tan grande para mi volver a verme entre vosotros! Hace hoy poco más de un año que invitado por mi querido amigo y colega William Miller Collier, entonces Presidente de la George Washington University, hoy Embajador de esta gran República en Chile, tuve el honor de dirigiros la palabra asociándome en aquella ocasión al saludo de bienvenida que por obligada ausencia en su nombre se leyó. Os dije entonces y os repito hoy que mi presencia en estos actos tiene doble significado: uno, demostraros mi simpatía, otro, traeros la felicitación de mi Gobierno y haceros saber que España sigue con todo interés la obra que tan brillantemente estáis realizando. Precisamente en estos días nos ha traído el cable noticias muy halagüeñas del éxito que allí está alcanzando nuestro bien querido amigo Mr. Lawrence A. Wilkins; lleguen hasta él el saludo que desde aquí, en nombre de todos, le envió unido a nuestra mas cordial felicitación.

Aprovechando el año pasado la oportunidad de este acto os hablé de la edad de oro de nuestras letras y de nuestras ciencias; al hacerlo hoy quisiera, dentro de los límites que la brevedad me impone, mostraros como España llegó a la cúspide de su grandeza debido al colosal desarrollo de la enseñanza y a su maravillosa organización universitaria cuya historia me propongo resumir.

El estado general de la enseñanza, dice Fernández de Henestrosa, en los siglos que inmediatamente precedieron a la creación de las Universidades era muy peculiar. La dominación árabe no era ciertamente la más propicia, ni la más adecuada para el desarrollo intelectual de España; la guerra todo lo absorbía y mal podían compaginarse, en aquella época de violencia en que España luchaba por su independencia reconquistando palmo a palmo su territorio, el fragor de las batallas con el reposo y meditación que siempre acompaña a los más grandes progresos del entendimiento. Efecto de aquella situación fué el retraso experimentado por España en su progreso intelectual, que al finalizar la monarquía goda dió varios pasos atrás al ver derrumbarse durante la reconquista la mayoría de las escuelas que aún quedaban, restos de la dominación romana, o producto de la fundación particular del clero.

En tan azarosos días, añade Fernández de Henestrosa, la ciencia huyó del estruendo de los combates y como asustada de la tremenda lucha buscó en los claustros, asilo para su santidad, albergue para su contenido, reposo y meditación para sus altas investigaciones. Y bien dice, pues bajo las bóvedas de las iglesias y en la soledad de los claustros los Santos varones que predicaban el Evangelio, al enseñar, aunque de manera imperfecta, la gramática, la retórica, la dialéctica, la aritmética, la geometría y la música, evitaron que Europa quedase sumida en la ignorancia y cimentaron las bases de la regeneración intelectual más grande que ha sufrido la humanidad: Italia. De allí partió la instrucción clásica tal como está organizada en nuestros días. La Universidad de la Bolonia creada en 1158, puede considerarse como la madre del renacimiento en la enseñanza; que así lo dice en su lema: "Alma Mater Studiorum." En la gloriosa historia de esta Universidad, cuna del renacimiento de los estudios filosóficos y jurídicos principalmente, cabe a España también la honra de considerable concurso, quedando de ello, no solamente el recuerdo de los nombres de los estudiosos de la época que brillaron en la ciudad de los "glosadores," sino también una institución y un monumento importantísimo fundado por otro español, el Cardenal Gil de Albornoz, sacerdote y caudillo, jurisconsulto y político, al estilo de su época, el cual dejó obra memorable en la patria que le acogió, pero que no olvidando a España, sino teniéndola muy presente, al término de su vida fecunda, quiso dotarla de una espléndida institución, en edificio propio que todavía subsiste y que es una joya, aún en el país de tantas riquezas artísticas. El Colegio Mayor de San Clemente de los Españoles de Bolonia, ha resistido a las vicisitudes de siete siglos, permaneciendo como glorioso monumento de la participación que también en Italia ha tenido la cultura española.

Al finalizar el siglo XII, el año 1200, fundáronse dos Universidades de glorioso renombre, la de París y la de Palencia; famosa aquella hasta en los más apartados países, siendo verdaderamente extraordinario y asombroso el número de estudiantes que á ella acudían, de memorable recuerdo la de Palencia, no sólo por ser la primera Universidad española sino también por haber honrado sus claustros varones tan insignes como Santo Domingo de Guzmán y San Julian, Obispo de Cuenca, fundador de la Universidad de Salamanca, la más famosa de las Universidades españolas.

Por las aulas de ésta pasó Miguel de Cervantes Saavedra, cuyo solo nombre bastaría para consagrarla como la más alta reliquia de la enseñanza pero que ambiciosa de más gloria, por si esta no fuese

suficiente se enriqueció también con los de Fray Luis de León y el inmortal Cardenal Cisneros. Su fundación data de 1243 bajo el feliz reinado de Fernando III el Santo.

Con todo brillo empezó su vida universitaria la ciudad de Salamanca y apenas independizada se hizo acreedora a la protección del Pontífice y del Rey Santo. Más tarde reinando Alfonso X estableció cátedras independientes de los estudios jurídicos y teológicos, se tradujeron al latín las mejores obras griegas que ya los árabes nos habían dado a conocer y rindiendo culto a la obra de nuestros dominadores se consagró especial interés a los estudios astronómicos tan brillantemente cultivados por los árabes y adecuadamente explicados en las maravillosas tablas Alfonsinas.

Y al llegar aquí tócame honrar a la primera Universidad sajona, la de Oxford, creada en 1206, que con Salamanca, Bolonia y París, recibió el privilegio de ser uno de los cuatro, "Estudios Generales del Mundo."

Siguiendo la enumeración de los Centros docentes españoles, corresponde especial mención a la Universidad de Lérida, fundada en 1300 por Don Jaime II; en ella se graduó Don Alonso de Borja, que al ser elevado al Pontificado se llamó Calixto III. Viene después la de Valladolid fundada en 1346 por Alfonso XI, la de Barcelona creada el mismo año de 1346 por los Reyes de Navarra; la de Perpiñán que se cree fundada por Don Pedro IV de Aragón en 1349; la de Valencia en 1411, la de Osuna fundada por el primer Conde de Ureña en 1449, la de Sigüenza que data de 1471, la de Ávila fundada por Torquemada, Inquisidor General, en 1482, la de Toledo en 1490, la de Alcalá fundada por el Cardenal Cisneros en 1498, que pasó después a Madrid entre los años de 1836 y 1842; la de Sevilla en 1509, la de Granada en 1591, fundada por el invicto Emperador Carlos V; la de Pamplona, la de Santiago, la de Huesca, Baeza, Oñate, Zaragoza; la de Gandía, elevada a Universidad en 1549, a ruegos del que fué Duque de Gandía y luego San Francisco de Borja, y ricamente dotada por él, la de Osma, Almagro, Orihuela, Gerona, Irache, Oviedo, Tarragona, Murcia, Monforte de Lemus, y por último la de Cervera fundada por el Rey Felipe V en 1717, quien la enriqueció con toda clase de privilegios en reconocimiento por haberse conservado fiel a su Rey durante la guerra de sucesión.

Como veis, difícil sería hallar otro país en el mundo con mayor número de Universidades en relación al de sus habitantes, que así se explican la grandeza y el apogeo de España durante el siglo XVI.

Retrocedamos ahora en nuestro camino y tratemos de recoger

algo de lo que en materia Universitaria en España se legisló. ¿A dónde dirigirnos para encontrar el primer fundamento del antiguo Derecho Académico? A las leyes de Partida, y en ellas encontraremos la Partida 1ª. en que se habla del maestrescuela y su jurisdicción, y amén de otros pasajes que tratan de las franquicias y deberes de los escolares, el capítulo XXXI de la Partida 2ª. que pudiera considerarse como la ley general de la Instrucción pública para las Universidades de Castilla en los siglos XIII y XIV, si entonces la ley hubiera tenido fuerza de obligar.

"De los estudios en que se aprende los saberes, e de los maestros e de los escolares," es el epígrafe del título XXXI, Partida 2ª.

La palabra Universidad, no era todavía conocida y al referirse a ella se habla siempre de "Estudio," cuya definición, según la ley es: "Ayuntamiento de maestros e de escolares que es fecho en algún lugar con voluntad e entendimiento de aprender los saberes . . ." y sigue después clasificándolos en generales y particulares explicando cual es la característica de estos últimos, que no es otra, que el que la fundación se haga por Prelado o Concejo y que la concurrencia sea escasa, enseñando un maestro o pocos escolares en alguna villa, apartadamente.

Y previsoramente la ley, con un espíritu verdaderamente notable para la época, añade:

"De buen ayre e de fermosas salidas debe ser la villa do quisieren establecer el Estudio, porque los maestros que muestren los saberes e los escolares que los aprendan vivan sanos en él, e puedan folgar e recibir placer en la tarde quando se levanten cansados del estudio."

Exigían además las Partidas que el pueblo fuera barato y abundante no sólo en víveres sino en posadas.

Que en el siglo XIII se legislase en esta forma, no puede menos de admirarse y los autores de un código semejante deben ser recordados con todo respeto, pues adelantaron en muchos siglos la civilización.

Si no temiera cansaros y si el tiempo me lo permitiese, os hablaría con detalles del salario del maestro, que era determinado por el Rey de acuerdo con la importancia de la ciencia que enseñaba y la pericia y mérito del mismo; os daría los consejos que recibía para enseñarle a enseñar; enumeraría las obligaciones de los estudiantes; citaría dos leyes muy notables, la 8ª que trata de "las honras señaladas que deben haber los maestros de las leyes," ley que honra al monarca que las dictó, a las Universidades y a la civilización castellana del siglo XIII, y la 9ª que indica el modo de conferir los grados o licencias, que puede considerarse como la primera ley fundamental de España en

materia de Instrucción Pública; pero falta tiempo para ello y preciso es extractar.

Los progresos de los estudios universitarios siguieron brillante camino durante el reinado de los Reyes Católicos en el que se constituyó de un modo definitivo nuestra antigua organización universitaria, organización que sigue progresando de manera tan extraordinaria, que al llegar al siglo XVI, puede asegurarse no había nación alguna donde los medios de aprender se hallaran en tanta abundancia como en España.

Eran las Universidades entonces completamente autónomas en su vida interior, libres en sus métodos, gratuitas en sus enseñanzas, y con organización enteramente democrática; tenían vida propia, y libertad absoluta para su desenvolvimiento. No reconocían más autoridad que la del Rector que a sí mismas se daban con completa independencia, contribuyendo a su elección no sólo los maestros sino también aquellos estudiantes que por su antigüedad o merecimientos ganaron el derecho del voto en el gobierno de la Universidad. Los catedráticos se designaban por elección, ocurriendo con frecuencia que resultaban elegidos dos o más profesores para la enseñanza de una misma asignatura y en esos casos los alumnos podían escoger aquél o aquéllos que estuviesen revestidos de mayor autoridad o les inspirasen más respeto, ya por sus condiciones pedagógicas o ya por su valer literario.

La forma en que ascendía el profesorado, era en extremo conveniente, tenían derecho a aspirar al honor de enseñar, todos aquellos alumnos que al terminar sus estudios desearan consagrarse a la enseñanza, explicando en la Universidad aquella cátedra que mejor les parecía o que mejor se adaptase a sus iniciativas. Se les llamaba "Lectores de extraordinario," sus explicaciones eran atentamente seguidas por el claustro y por el Rector y cuando la aprobación de los estudiantes o el aprovechamiento era notado, se les confería de un modo definitivo el título de catedrático de derecho.

Con tristeza llegamos en nuestro resumen al siglo XVII, glorioso para la cultura española en sus comienzos, funesto al finalizar. Las ideas entonces dominantes en toda Europa que arraigan al empezar el siglo XVIII eran poco favorables a nuestra organización universitaria y aquella libertad que antaño disfrutaron y bajo cuya sombra tanta gloria dieron a la literatura, a la ciencia, a la filosofía y a tantas otras ramas del saber humano, desapareció después de unas cuantas reformas, y con ella el antiguo régimen universitario, que fué sustituido por la Universidad centralizada dependiente del Estado tanto en su vida intelectual como material.

Durante el reinado de Carlos III se acentúa la época de reformas seguidas en los reinados sucesivos que llevó a las Universidades no ya al decaimiento sino a la completa ruina del régimen universitario.

Las Cortes de Cádiz reunidas en 1812 señalan un nuevo paso y cambian por completo la legislación, haciendo un plan de estudios diferente, mas no nuevo, puesto que al introducir los principios de enseñanza gratuita y libre reprodujeron la antigua legislación. Mas este plan de estudios que revestía un carácter enteramente moderno, era tan abstracto y especial, que hacía de él una obra ideal impracticable en los Institutos Universitarios.

Durante el reinado de Fernando VII se derogó este plan. En 1815 renacieron las disposiciones de Carlos III y el plan universitario va siguiendo los vaivenes de la política española tan movida durante el siglo XIX que desgraciadamente fué tan fecundo en revoluciones y pronunciamientos, y así llegamos hasta nuestros días, es decir hasta la ley de 1857.

Con arreglo a la citada ley las Universidades eran sostenidas por el Estado, el cual debía percibir las rentas de estos establecimientos así como los derechos de matrículas, grados y títulos científicos. Para la enseñanza de las facultades fijaba 10 Universidades; una Central, la de Madrid, y 9 distritos universitarios, a saber: Barcelona, Granada, Oviedo, Salamanca, Santiago, Sevilla, Valencia, Valladolid y Zaragoza. Para los efectos de la enseñanza pública se divide el territorio español en tantos distritos cuantas son las Universidades, adjudicándose a cada una determinadas provincias, que no cito para no cansar vuestra atención. Para cada distrito universitario se elige un Rector jefe inmediato de la Universidad respectiva y superior de todos los establecimientos de instrucción pública que hay en él. Los Rectores eran de nombramiento Real.

El 21 de marzo de 1919 se firmó un Real Decreto en el que se reconoce el fracaso del régimen universitario centralizado por el Estado, volviendo por los antiguos fueros de la clásica universidad española, se les concede carácter de persona jurídica; se respeta la variedad de organización y funcionamiento, encomendando a todas y cada una de ellas la redacción de sus Estatutos. Se distinguen en la Universidad, dos aspectos fundamentales: el de escuela profesional y el de instituto de alta cultura. Como escuela profesional una vez que el Estado acuerde, con asesoramientos que se determinan, cual sea el núcleo fundamental de disciplinas que habrán de contener los planes de estudio, la Universidad misma es quien completa las enseñanzas, las organiza y distingue.

Como Instituto de alta cultura y de investigación científica, la Universidad tendrá plena libertad para desenvolver sus iniciativas en las esferas literaria, científica y filosófica.

Respetando los derechos adquiridos por el profesorado actual para el futuro, la Universidad determinará en sus Estatutos, las normas y preceptos a que ella misma ha de ajustarse para la provisión y dotación de las cátedras.

Se abre ancho campo a las iniciativas de los organismos universitarios para extender la obra cultural que les está encomendada, de la que tanto bien puede España recibir si nuestros maestros de hoy siguen los pasos de los que nos llevaron al apogeo de nuestra grandeza en el siglo de oro.

Se dota a las Universidades de recursos propios y se estimulan cooperaciones que tanto pueden hacer, si la reforma arraiga.

Se establecen las clásicas becas a cargo del Estado para abrir la puerta del saber a los pobres de fortuna pero ricos de inteligencia.

Se separa la función docente, de la examinadora, en los grados que habilitan para el ejercicio profesional, de suerte que, la Universidad es la que organiza y presta la enseñanza, pero los alumnos deberán presentarse ante tribunales especiales, formados sólo para conceder o negar el Título de Licenciado, si quieren habilitarse para el ejercicio de su profesión.

El Presidente nato de la Universidad es el Rector de la misma, que será elegido en votación secreta por el claustro ordinario.

Por Real Decreto de 9 de septiembre del corriente año, se dispone que la Universidad española, como institución pública con organización y vida corporativa autónoma, se rija por sus correspondientes estatutos, es decir que será independiente del Estado.

He aquí el resumen, mal pergeñado, de la Historia de la Universidad española a través de los siglos y su organización actual.

De esperar es, que al reconquistar sus antiguos fueros, mirando al pasado, hará honor a su historia de tan glorioso abolengo, y considerando el presente, satisfará las exigencias que el progreso moderno impone. La emulación es poderoso acicate para ello y si a él se une la idea de honrar a la patria como la honraron nuestros mayores, cabe esperar que en poco tiempo nuestros centros docentes llegarán a alcanzar el ideal de perfección a que ciertamente tienden, y que por haberlo tenido en el pasado llevaron a España en alas de gloria a ocupar el puesto prominente a que aspiran las naciones más civilizadas del mundo.

## VIAJES POR ESPAÑA

### VI. BURGOS, CABEZA DE CASTILLA

Por más que la provincia de Burgos sea solamente una de las seis que antiguamente constituían el reino de Castilla, por su historia debe considerarse como cabeza y corazón de Castilla. Si la cuna de la nacionalidad española hay que buscarla en Covadonga, en tierras de Asturias, de donde salió don Pelayo con sus bravos guerreros para emprender la reconquista de España, el verdadero sostén de la nacionalidad, el que le presta más vigor y brío, el que desarrolla esa nacionalidad en los años más brillantes de su historia lo encontramos en la provincia de Burgos, la verdadera patria castellana. Castellanos y burgaleses son Lain Calvo, Nuño Rasura, Gonzalo Núñez, El Cid, Garci-Fernández, Sancho García, Fernán Gonzáles y muchos otros personajes ilustres que han vivido para la gloria de España. Razón hay y de sobra, por consiguiente, para que los burgaleses ostenten con orgullo la gloria de su pasado en su sello con las palabras *Burgos Caput Castellae*. Y en el día de hoy nos dirigimos todavía a Burgos para buscar allí la gloria de su pasado, para admirar la belleza de sus paisajes desolados y de sus llanuras tristes donde vaga aún de noche y de día la sombra austera pero siempre viva del Cid Campeador. Viajamos por campos, por pueblos, por caseríos; visitamos castillos en ruinas, monasterios antiguos, pueblos miserables de casas amontonadas, hermosos trigales donde los campesinos trabajan quince horas al día desmintiendo la leyenda de la holganza castellana; visitamos las grandes ciudades y admiramos sus monumentos artísticos, estudiando la historia y la leyenda; llegamos por fin a Burgos, la capital del antiguo reino de Castilla, la incomparable Burgos, ciudad encantadora, donde están depositados todos los tesoros de la historia y tradición de Castilla la Vieja, donde se habla el castellano a la perfección, y visitamos y admiramos su gloriosa catedral, quizá el monumento más importante de la España cristiana de edades pasadas; y siempre, siempre nos persigue la sombra del Cid, aquel brazo fuerte que unificó a Castilla en el siglo once y detuvo en Valencia la ola musulmana que amenazaba a la Europa occidental.

La ciudad de Burgos es como Toledo y Granada una joya de edades pretéritas y conserva como ellas monumentos de todas sus edades. Situada en el centro de la provincia al pie de una alta colina, el río Arlanzón la divide en dos partes. En la colina está el antiguo



castillo. La ciudad todavía está rodeada casi completamente por las antiguas murallas. Al sur, fuera ya de las antiguas murallas están el barrio de San Pedro y el famoso monasterio de las Huelgas, fundado por Alfonso VIII, el rey castellano que triunfó en la batalla de las Navas de Tolosa. Y hacia el noreste, a unos tres kilómetros de Burgos se encuentra la Cartuja de Miraflores, monasterio de monjes cartujos, que contiene el soberbio sepulcro de los reyes don Juan II y su esposa, doña Isabel de Portugal.

Entremos ahora en la ciudad de Burgos. Entremos por el sur, por el Arco de San Martín. Lo primero que se nos presenta a la izquierda es el antiguo solar del Cid. Entramos en la calle de Fernán Gonzáles que nos lleva hacia la ladera por donde se extiende la antigua ciudad de Burgos. A la izquierda también tenemos el cementerio viejo y más adelante el Arco de Fernán Gonzáles, obra del siglo XVI. Seguimos por esta misma calle hasta llegar a la Plaza de Santa María bajando a ella por la cuesta de la Ballena a la derecha. Estamos en frente de la catedral, en frente de su fachada principal, llamada también de Santa María. Todas las calles principales de Burgos conducen a la Plaza de Santa María, a la catedral. Volviendo a la calle de Fernán Gonzáles seguimos caminando por la ladera con el antiguo castillo a la izquierda en la alta colina y llegamos por fin a la calle de San Esteban, San Nicolás y San Gil. Cerca de aquí está también la antigua iglesia de Santa Águeda, donde según la leyenda el Cid hizo jurar al rey Alfonso VI que no había sido cómplice en la muerte de su hermano, el rey don Sancho.

Si entramos por el Arco de Santa María, del este, nos vemos en una pintoresca y angosta calle, la calle de la Lencería. Es donde los antiguos mercaderes judíos vendían sus ricas mercancías. También conduce esta calle a la Plaza de Santa María. Para llegar de pronto a la Plaza Mayor es necesario entrar en la ciudad por el este, por el Arco del Consistorio. Es la plaza central y allí llegan la calle de la Paloma, la de Láin Calvo y otras. Y toda esta parte de la ciudad de Burgos está al oeste del río Arlanzón. Es la verdadera ciudad antigua, con la catedral, las iglesias ya mencionadas, el castillo, la Casa del Cordón hacia el norte, etc. Pero al este del río hay otra parte importante si no tan antigua, y en esa parte de la ciudad hay varios monumentos históricos de importancia, el convento del Carmen, el de las Calatravas, y el de la Merced. Hay también unas ventas antiguas cabe el río que se nos figura estarán situadas en el mismo sitio donde

mio Cid el de Vivar “Cabo *Burgos* essa villa en la glera posava,” y donde le visitó “Martín Antolínez, el Burgalés conplido.”

La historia de la Catedral de Burgos nos lleva al siglo mismo cuando vivió “el que en buen hora cinxo espada.” Según la opinión de los historiadores la antigua catedral de Burgos fué la de Santa María edificada en la segunda mitad del siglo XI por Alfonso VI, rey de Castilla, sobre las ruinas del palacio de su padre, Fernando I, el Grande. La Plaza todavía conserva el nombre, y también lo conserva la fachada principal del templo actual. Esa antigua Catedral de Santa María es donde oró el Cid cuando

“Partió de la puerta, por Burgos aguijaua,  
llegó a Santa María, luego descavalga;  
fincó los inojos, de corazón rogava.”

A principios del siglo XIII Fernando III de Castilla derribó el antiguo templo que en esa época estaba ya muy decaído para comenzar la magnífica catedral que ahora admiramos. Se inició la obra en el año 1221, y fué el primer ejemplo en España de iglesia de estilo gótico. El actual edificio es obra de cuatro siglos. Las dos soberbias torres que completan la fachada principal y que terminan en agujas de una labor de exquisita finura y belleza no se construyeron hasta mediados del siglo XV. Es obra de Juan de Colonia. El Altar Mayor, es obra de Rodrigo y Martín de la Haya y Juan y Diego de Urbina y fué terminado en el siglo XVI. Es una obra maravillosa de tres cuerpos principales de estilo dórico, jónico y corintio respectivamente. El coro es una obra preciosa de arte. Para describir adecuada y justamente todos los detalles de esta majestuosa catedral necesitaríamos muchos volúmenes y además sería necesario tener alma de artista. Monumentos de este orden los ojos ven y el alma admira. Yo he pasado horas enteras admirando los detalles primorosos del Altar Mayor de la Catedral de Burgos, todo de madera de nogal. El estofado y dorado está hecho con tal perfección que todo parece de brillante y pulido bronce. Vista desde lejos, en su aspecto exterior, la Catedral de Burgos se nos presenta como una joya perfectísima de arte gótico. De manera que antes de acercarnos a examinar los detalles ya el aspecto general nos ha emocionado. Éran seguramente almas privilegiadas y favorecidas de Dios las que podían conceptuar y edificar tales obras de arte para la eterna admiración y elevación espiritual de las generaciones venideras. Y el magnánimo y santo rey don Fernando y aquel esclarecido Obispo, don Mauricio, si pudiesen salir de sus tum-

bas para presenciar nuestra emoción al acercarnos a admirar su obra seguramente nos dirían satisfechos y orgullosos en el lenguaje de la Santa avilense que vivió tres siglos después: "¡Pues véis aquí, hijos, lo que podemos con el favor de Dios hacer!"

Ya he dicho que Burgos es la verdadera patria castellana. Hasta principios del siglo X Castilla fué una dependencia de los reyes de Asturias y León. Pero un sangriento acontecimiento da principio a la independencia de Castilla. Cuenta la historia que Ordoño II de León, enemistado con los condes de Castilla porque creyó que por culpa de ellos había sufrido la desastrosa derrota de Valdejunquera en el año 921, mandó que todos se reuniesen en el pueblo de Tejeles. Los condes castellanos obedecieron su mandado y al reunirse allí el rey los hizo degollar en seguida. Indignados los castellanos eligieron como jueces de Castilla a Laín Calvo y a Nuño Rasura. Muertos ellos los castellanos eligieron a Gonzalo Núñez hijo de Nuño Rasura conde de Castilla, y después de su muerte le sucedió su hijo, el famoso Fernán Gonzáles, que fué en realidad el primer conde soberano de Castilla. Proclamó por todas partes la independencia de Castilla y estableció la unidad castellana, guerreando victoriosamente contra los moros y reyes cristianos vecinos. El conde Fernán Gonzáles en el siglo X y el Cid Ruy Díaz en el siglo XI fueron las dos personalidades más gloriosas de Castilla en la época de la formación de la nacionalidad castellana. Gracias a ellos la soberanía de Castilla quedó definitivamente establecida y con ella la unidad de la futura nación española. Los restos del Cid están ahora depositados en la Catedral de Burgos, si no en la misma iglesia, en el mismo local donde en otra ocasión "de corazón rogava," y los restos mortales del esclarecido conde yacen en la iglesia antigua de Covarrubias. Hace ya muchos siglos que murieron estos grandes héroes castellanos, pero su glorioso recuerdo puede servir para animar a los españoles hacia las grandes hazañas y para fortalecerlos más y más en su sentimiento nacional. Burgos es con sobrada justicia llamada cabeza y corazón de Castilla. Pero es aún más. De Burgos nació Castilla y de Castilla nació España.

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## THE FUNCTION OF THE TEXTBOOK REVIEWER

[Read at the Fifth Annual Meeting of the American Association of Teachers of Spanish, December 31st, 1921, at Washington, D. C.]

In the Victorian Age of English literature it was the custom for essayists to utilize the title of a book fresh from the press as a peg on which to hang an original essay. Although the reader might expect to find a critical review of the new book he would encounter little or nothing in the essay which would conform to our present-day idea of a book review. He would, however, undoubtedly find an essay of merit. The reviewer of today does not regularly present us with an original essay. In view of what is here to follow it would be unwise to expect such a product from the pen of a textbook reviewer. Unfortunately the average reviewer of texts intended for use in our Spanish classes does not envisage his task in the same light as the writer of this paper who, to state the matter frankly, believes that the standard of textbooks in Spanish is unpleasantly low. There exists a percentage all too large of perfunctory reviewing of a hackneyed, stereotyped nature which serves no definite purpose. Frequently three, four and even more new books are massed together by titles, and a few words of honied praise are subjoined to each title. Doubtless many teachers are too busy to prepare a detailed, critical review of textbooks, but is it not true that most of us are also too busy to waste our time reading commonplaces of an unenlightening nature? If a textbook review possesses any significance it should be along instructive and corrective lines. Surely it should present a detailed consideration of the work under discussion. It ought further to resolve itself into a piece of destructive criticism which should ultimately benefit all concerned. I believe that a valid justification for the foregoing statements can be found, and shall endeavor to present it together with my own convictions and beliefs.

The title of this paper occurred to the writer after watching with no little concern the frequent appearance of Spanish textbooks of an inferior nature. Any criticisms which appear in this article are directed primarily against Spanish texts and reviews of Spanish texts, although much of what will be said, it is true, will apply equally well to some books in other foreign languages.

It may be advisable, first, to point out one or two obvious reasons why textbooks in Spanish have frequently been more poorly edited

than those of the other modern languages which are taught in our high schools and colleges. With the phenomenal increase in enrollment in Spanish classes throughout the country the demand for textbooks increased proportionately. It was a human impossibility for the publishers to meet the demand for new books without recruiting the services of teachers of all degrees of preparation, even teachers of French, Italian, and German, whose knowledge of things Hispanic was not always thorough. The result was a flooding of the market with grammars, readers, literary texts, and composition books for use in Spanish classes, and frankly, many of the books ought never to have been written. But quantity, not quality, was the slogan, and with quantity as a criterion, quality suffered painfully. If the foregoing statements are true, and I believe they are, for the facts justify them, what must our colleagues, not only in our own schools and colleges, but also abroad, think of our ideas of scholarship, of our pedagogical methods? If we pause to take stock of some of our productions, for we are doubtless corporately responsible, will not our conscience put us to the blush, sharpen its finger at us and cry out: Shame! We are the guilty ones in this regard. No one will deny that many poor textbooks in Spanish, replete with errors and misstatements, have appeared during the last few years. We, as teachers of Spanish, are constantly striving in numberless ways to improve the teaching of Spanish, to preserve it as a dignified subject in the curricula of our schools, to urge its introduction on all sides as a necessary language to be studied by every patriotic youth of America, and yet we apparently look on with more or less unconcern while the most powerful and effective medium for presenting and imparting knowledge, the printed page, is allowed to circulate with all its inaccuracies and blunders among teachers and pupils. Are we not forging a weapon which will be used against us? I fear that we are.

We are all aware of the fact that the great influx of students desiring to learn Spanish has taxed to the limit, and beyond, the available supply of competent teachers. In an effort to standardize the profession we are attempting to improve the intellectual and linguistic background of those teachers who feel that they need such improvement by offering attractive and helpful summer courses in our universities. Spanish-speaking countries (Spain, Mexico, Columbia, and Venezuela, for example) are putting themselves to no little expense in providing the proper kind of instruction at a time when teachers are free to avail themselves of the opportunities offered. It can not

be denied that in the United States many secondary schools, public and private, are employing as teachers of Spanish men and women who are frank to confess that they neither speak the language they are attempting to teach, nor have they prepared themselves for the work through either extensive or intensive training. Many, in fact the great majority of them, are eager to learn; but in the meantime they are actually teaching. Can we expect these teachers to do their best work with blunt tools? with faulty textbooks? Most assuredly we can not. We are not acting justly in our duty toward them when we allow faulty, erroneous matter to be their guide. If progress is to be recorded in the teaching of Spanish the path must be made as smooth as possible for the inexperienced, and sometimes untrained, teacher. Many young teachers find themselves not infrequently in a community which has felt the urge and introduced Spanish into the school curriculum. The school in such a community generally possesses neither a library nor other facilities to aid the teacher in his work. He must rely, therefore, on the information contained between the covers of his Spanish textbooks, and in addition, of course, on his own knowledge of Spanish, which as we are all aware, is never as well rounded in matters linguistic, literary and historical as is his knowledge of his mother tongue.

In order better to visualize the dangers of textbooks inaccurately compiled, let us take a supposititious case. A teacher who lacks the proper training in Spanish decides to use in his class a textbook fresh from the press. The book has been compiled in haste either by one not properly qualified or by one who in the rush to satisfy the demands of the times has been guilty of carelessness. Errors and misstatements abound, many essentials are conspicuous by their absence, the introduction (if the book is a literary text) is brief and inaccurate. Is it not true that both teacher and pupil run the risk of learning falsely? It is indeed when the teacher himself depends for information on the same text which the pupils use. And when the errors later come to light, as they obviously will, what of the bewilderment of the disillusioned! It is not always an easy matter for a teacher to justify the errors in a text, and both teacher and pupil will lose confidence in the printed page. True, we learn early that we must not believe all that we read, but we must always recall that "recorded thought is the greatest heritage of mankind," and we must be guided until we have constructed a foundation sufficiently strong for us to stand on unsupported.

Language is an exact science, a living and growing thing it is true, but there is not the same justification for the introduction of error into language texts as there is, for example, in works of science which are based on theory and hypothesis. Errors should not exist in our texts. But they do exist, and a means *must* be found for their elimination before they contaminate. A composition book for use in Spanish classes which appeared this year contains much illustrative material chosen from the works of Spanish authors. Several of the quotations, fourteen in all, are from the well-known play, *Lo Positivo*, but in every one of the fourteen instances the author's name is given as Tomayo y Baus. Why? Apparently because the first textbook edition of *Lo Positivo* published in the United States contained a misprint on the outside cover of the book. (It may be of interest to report that everywhere in the introduction to the play the name is spelled correctly.) The error in this case is of a minor nature, to be sure, but it serves well to illustrate how far one small error can travel. What of errors on more vital points! Many will say that an error in the spelling of a name does not signify, for the student is engaged in learning the language and not the literature. How we are going to study the one without the other I do not know. Professor Espinosa's words which I have just been reading in HISPANIA may well be quoted here: "Language and literature are not separate things. Spanish language and Spanish literature can not be kept apart, and it is absurd to pretend to study the Spanish language without extensive reading in Spanish literature, or to pretend to teach Spanish literature without knowing the language. Spanish literature is great and beautiful because it is Spanish, expressed in the Spanish language. The language is its soul." (HISPANIA, Vol. IV, No. 6, p. 274.) Broadly speaking, language for itself alone is next to useless. It is the mere skeleton of a substance. It may be compared to an automobile without a steering device. It can not function properly until it is under proper control, and in a large way the controlling features are knowledge of the literature, art, civilization, customs and habits of the people whose language we wish to speak well. Why does our North American business man with some knowledge of Spanish fail so often in his attempt to book orders in South American countries? If we omit the element of comparative prices and competition it is because he does not understand the South American and his methods. His methods differ from ours. He is leisurely in his manner. He is in no hurry to talk business. He prefers first to discuss politics, history

in a broad way, literature, the latest play, the opera. Unfortunately our North American business man knows not the ways of his prospective customer, and if he did, how frequently would he be incapable of conversing on such topics if he would. The appreciation of the culture, literature and art of a people is essential in order to speak their language well. Their spirit and ideals must be assimilated. This is a requisite for everyone who will know Spanish, and forms the basis of what has been termed the politico-social aspect of language study. Language alone is *not* enough. We must know how a foreigner thinks, how he reacts under given conditions, what his aims and ideals are. Does anyone think that our relations with the great country to the north of us would be as friendly as they are if we did not speak the same language? I believe not. It is human nature to be suspicious of our neighbor if we can not understand what he is saying or why he says what he does. We can not judge him correctly if we do not have a very complete knowledge of his language. To judge a people without knowing their language thoroughly and understanding their civilization is like judging a man merely by looking at his back. We form some idea of him, but we do not obtain the correct impression. In order to know the Spanish race we must familiarize ourselves with its every aspect. In order to teach the language effectively then, we must know the culture of the people who speak the language and teach this culture. What good does a student derive from the reading of a novel, a short story, a poem, if he is not made to feel the sentiments which moved the author to write, to record his thought for posterity? Very little aside from that which is purely linguistic. The teacher and the textbook are expected to furnish the bulk of pertinent information. We can not expect that young teachers who have suddenly found themselves called upon to conduct Spanish classes will possess all the equipment necessary for successful teaching, but the books they use in their classes should be reliable.

If Spanish textbooks are to be made efficient tools for both master and apprentice they should be examined, inspected and approved before they are put into use. No up-to-date, progressive factory would allow any of its products to leave the premises before receiving the inspector's stamp. In view of existing conditions the same principle should apply to textbooks in Spanish. The question arises: Who is to apply the stamp of approval? This, I feel, and feel very keenly, is the function of the textbook reviewer. He should analyze



critically, minutely, the complete work which he has before him, paying infinite attention to every detail, pointing out the good qualities, the errors, defects, omissions, and misprints.

In my own eagerness to find a solution for what, in my mind, has developed into a serious problem I have conceived a Utopian plan which unfortunately is impracticable. Would that it were possible in the interests of better textbooks in Spanish to organize an accredited and trustworthy body, working perhaps in coöperation with the publishers, which should have as its duty the approving of textbooks as they appear; such a body to be constituted a board of review and committee on accredited and approved texts. A list of approved texts would soon be formed from which any school board, or teacher, could make selections with impunity. There already exist lists of graded texts. To books on such lists could be affixed the stamp of accuracy. Such action would indeed be drastic, but in my judgment it is becoming almost necessary if high standards are to be reached and maintained in the Spanish departments of *all* our schools.

Criticism along just such lines as I have followed has never been openly made to my knowledge, but all too many books which ought never to have been written are finding their way into our schools, and are really proving a detriment to the profession. On the other hand some of our American texts in Spanish, especially those intended for use in advanced classes, are inferior to none in the world. To cite one example: no better introduction to the study of Old Spanish need be sought than that contained in Professor Ford's *Old Spanish Readings*. The critical material, philological discussions, notes and vocabulary are the results of close observation and study and reflect the erudition of the scholar. Many of our literary texts, too, have been remarkably well edited. They stand as paragons of excellence. Nevertheless they are sometimes inaccurate, but for another reason. When we consider that the field of Spanish literature, diplomatics, philology and allied subjects has not been so carefully worked over as that of the classics, or of French, German, or Italian, we can realize what a problem confronts the scholar who would prepare a Spanish text, of the Golden Age, let us say, for classroom use. His aim is to edit in a praiseworthy manner; nevertheless he sometimes fails in spite of himself and his erudition. But in general, though the teacher and class who make use of the text may be perplexed as a result of errors, especially errors of omission, each attempt to prepare a Spanish literary text of the seventeenth century tends to

clear the way for a perfect edition. Texts of an advanced literary nature are generally reviewed by specialists in their field who invariably add much information that is valuable, and call attention to obvious errors of the editor. The salutary influence is here very marked, and one must not consider texts of the type just referred to as in the same class with the great bulk of Spanish textbooks, especially those intended for use in non-advanced classes.

The influence of literary texts edited in this country is far-reaching. Here is an example. When the Spanish critic and scholar, Alfonso Reyes, edited two of the plays of Juan Ruiz de Alarcón for the *Clásicos Castellanos* he acknowledged his indebtedness to an American professor whose notes, textual interpretations and criticisms he considered invaluable and used constantly. The information thus received he supplemented by further information, which in the form of corrections and additions were put down by an outstanding American professor of Spanish in a detailed review of the American edition of the play. No one can deny that reviews of the sort just mentioned do much to raise the standard of Spanish scholarship everywhere. We can not all be leading scholars, but we ought all to be investigators. Every teacher, no matter in what class of institution he may be, should keep himself mentally alert or he will grow stale, and his class will reflect his lethargic inanition. Teaching should never become monotonous if the teacher has a broad grasp of his subject, is filled to overflowing with facts, with contagious enthusiasm, and presents his subject as a vital, living thing. Perhaps we can not all have access to well-equipped libraries, or perhaps our time is taken up in the main with routine office work or other necessary adjuncts to the teaching profession, but we can all read something besides the texts which we use in class. It is to be hoped that all teachers of Spanish have made use of our own modest publication, *HISPANIA*. Some reviews are published in it. I trust that more will appear in the future which will serve as a criterion in our selection of books for class use.

Every new book should be reviewed—carefully and truthfully. The reviewer should consider his task in the light of a just contribution to Spanish and hesitate not at all to speak the truth. No one should be offended, for error is insidious, treacherous, and sinful. Truth is beautiful and can not claim relationship with any of error's attributes. Learning embodies the search for truth. We should not be satisfied with a reviewer who examines merely a few pages of

a text at random and then sits down to write his personal opinion of the whole work. Nor must we countenance a reviewer who attacks his subject in a light, bantering vein. The present writer is well aware that all have seen and read the article entitled "One Kind of Review" which appeared in the *Modern Language Journal* for October, 1921 (pp. 28-29) but he repeats it here for two reasons: (1) it is funny; (2) it shows the extremes to which a disgruntled or unsympathetic reviewer can go. As you know, the translation is from an Italian periodical.

F. E. Avallé has published with F. Apollonio of Cremona, *Les Verbes Français*. The verbs are conjugated *in extenso* according to the table of terminations characteristic of every tense, of every mood and of every conjugation. It will not be uninteresting to rehear and to reread—"pronunciation and spelling must absolutely be studied together"—and F. Avallé conjugates the verb *avoir* in the present indicative:

J'ai	nous avons
tu as	vous avez
il a	ils ont

Avallé assumes a very different tone when, effectively concise, he takes up the conjugation of the verb *être*. He expresses himself literally thus:

Je suis	nous sommes
tu es	vous êtes
il est	ils sont

But this is only the preface, which is followed by the bold prologue in which are conjugated *in extenso* the four model verbs *parler*, *finir*, *recevoir*, *rendre*, before entering decisively *in medium rem*, that is upon the conjugation *in extenso* of the irregular verbs.

We shall quote an example chosen from the gayest and most interesting, in which we catch glimpses of Rabelaisian reminiscences. The verb *rire* gives in the imperative:

ris	rions	riez
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We do not mean to give an excessive number of quotations, not so much because of the well-known scarcity of space, as because of our respect for literary property and for the rights of the author, so as not to deprive those who shall read the book of the legitimate pleasure of surprise.

Naught is gained by such a review. Fortunately we in the United States are not given to such pastimes.

We have the strength of our convictions when we say that Spanish is a necessary language to be taught in our schools. We confess that some of our teachers should be better trained if more efficient and satisfactory results are to be obtained, and our subject is to hold a dignified place in the curricula of our schools and colleges. Let us be

frank to confess that there is room for improvement in the quality of our textbooks taken in the aggregate. Having made this confession let us frankly call attention in printed reviews to the errors and weaknesses of any texts which may appear, that the profession at large may derive benefit therefrom.

If calling attention so boldly to this existing weakness will have any beneficial effect, then these rambling remarks will not have been made in vain. The guild of Spanish teachers does not desire a blot to remain permanently on its escutcheon. It should not adopt the policy of *laissez faire*. We are doing a great work. Let us make the way easier for our associates and render our detractors powerless. May the time soon come when we can truthfully say: "We have put our house in order."

GEORGE IRVING DALE

WASHINGTON UNIVERSITY,  
ST. LOUIS, MO.

## REPORT OF THE COMMITTEE ON REALIA

[Read at the Fifth Annual Meeting of our Association, December 30, 1921,  
Washington, D. C.]

The committee appointed to delineate the matter that can be profitably used in teaching, during the first two years in Spanish, the geography, history, institutions and customs of the Spanish countries,—all of which is designated by the term “*realia*,”—begs leave to present the following statement:

### ADVANTAGES OF *REALIA* SUBJECT-MATTER

Your committee takes it for granted that all teachers of Spanish are agreed as to the advisability of employing *realia* subject-matter as the best means of making their instruction more lively, more real, and more interesting, experience having shown conclusively that in order to impart to the learner a true liking for the language, our subject-matter must be drawn from the real things with which the peoples speaking Spanish are directly concerned: their countries, their customs, their ideals, their means of livelihood, besides their language and literature. By this means, a sympathetic attitude is created on the part of the pupil, not only toward Spanish but also toward the Hispanic nations, and it is hoped that by thus promoting this sympathy in our school pupils, a better understanding and closer union will be established between the United States and the Hispanic countries.

### *REALIA* IN THE FIRST YEAR

During the first year the learner's attention must, of course, be focused mainly upon linguistic matters—the acquiring of a good pronunciation, the mastery of the elements of grammar, of forms, and of fundamental constructions, vocabulary building; while, on the other hand, the subject-matter for this preliminary instruction must be based principally upon material in and around the student's immediate surroundings, such as objects in the classroom, the parts of the body, articles of clothing, etc.

But it is possible and desirable to introduce some *realia* material from the very first day, even though in very moderate doses. For instance, in teaching pronunciation, the paradigms for drill may be words connected with the Spanish countries, such as geographical names (España, Argentina, Chile, Habana, etc.), adjectives of na-

tionality (español, argentino, chileno), names of coins (peseta, peso, duro, libra, boliviano), etc., and in laying the first foundations for building the learner's vocabulary the use of maps with Spanish legends can be introduced early, and the most elemental geographical data can be given effectively, such as the names of Spanish countries, their situation, boundaries, etc.

A discussion of the above topics furnishes ample and adequate material for the teaching of the differences between *ser* and *estar*, the cardinal points, the comparatives, etc.

Later, the following may be taken up: principal products of each country, their principal industries and exports; then the regional divisions of Spain, the names of the aboriginal settlers of the Peninsula, the principal races in the Spanish-American countries.

Experience has shown that the occasional injection of these elemental *realia* topics, even if they are not an integral part of the lesson assigned in the text, provides excellent and most interesting material for oral work and effectively breaks the monotony of formal grammar instruction or of the routine in the recitation; that it is a great factor in enlivening the interest of the class is self-evident.

The subject of customs is best introduced by means of articles in actual national use, such as coins, railway and street-car tickets, pictures of national types, etc.

It is the feeling of the committee that in the first year it would not be advisable to introduce historical facts, except a few of the most salient, and these can best be discussed with the help of pictures.

Whenever national music is available as an aid to instruction, Spanish and Spanish-American songs should be sung at least once a week, during the first ten minutes or so of the recitation period.

Your committee recommends also, as an effective device for *realia* instruction, the periodical use of typical Spanish games. In this connection, it is hoped that publishers in this country will soon make available in suitable form a collection of such games.

The most valuable *realia* for use in the first year are pictures. Whether to teach vocabulary, to serve as a basis for conversation, or as illustrations for material found in grammar or reader, pictures of scenes in Spain, and Spanish America, portraits of famous Spanish characters, picture postcards, reproductions of great works of art, and anything else that is suitable and available should be freely used.

It is doubtful whether it would be advisable to present *realia* material in a systematic manner during the first year, bearing in mind, as pointed out in the beginning, the more important subjects for instruction that have first claim to attention in classroom work, and also on account of the learner's lack of vocabulary; but the occasional or frequent use of such elemental *realia* topics as have been referred to under this heading is not only practicable but highly desirable.

#### REALIA IN THE SECOND YEAR

The use of *realia* material is particularly appropriate to the work of the second year of high-school Spanish. Before taking up the more difficult literary texts, and as a preparation and a background for appreciating them, the learner should be made acquainted with such *realia* material as will link up his knowledge of Spanish with his everyday environment, and especially with the geography, institutions, and customs of the Spanish countries.

The learner should be led to feel himself in mental contact with peoples who are spiritually akin to him, and with whom the United States are in an increasingly intimate political, social, and commercial relationship.

The presentation and treatment of *realia* material in the second year should be a systematic amplification of the topics introduced in the first year, and may cover points such as: form of government, political divisions, names of provinces, foreign trade, regional characteristics of the peninsular peoples, national characteristics of the Spanish-American republics, salient facts of history, etc.

Whenever available, greater use should be made of *realia* articles—such as those listed under the respective heading in a later part of this report—for a more extended discussion of customs, institutions, etc.

At least one novel and play of customs and manners should be read in the second year, and these, if properly chosen with due regard for their background and local color, will at the same time serve as *realia* material of the highest order.

#### OUTLINE REALIA SUBJECT-MATTER

In order to facilitate the proper selection and organization of *realia* subject-matter, your Committee begs leave to submit the following outline:

I. Geographical data: (1) Names of Spanish countries, (2) Situation and boundaries, (3) Capitals and other important cities and

principal ports, (4) Population and races, (5) Principal rivers and mountains.

II. Historical facts—(a) As to Spain: (1) First inhabitants, (2) The Roman, the Visigoth, and the Arabian dominations, (3) The reconquest—Don Pelayo, El Cid, Campeador, (4) The conquest of Granada—Ferdinand and Isabella, El Gran Capitán, (5) The discovery of America, (6) The Hapsburg dynasty—Charles V, Philip II, (7) The Bourbon dynasty—Charles III, Ferdinand VII, (8) Napoleon and the War of Independence, (9) The revolt of the colonies, (10) Present-day facts—Alfonso XIII; (b) As to the Spanish-American Republics: (1) The discovery—Columbus, Pinzón, (2) Pre-Colombian civilization—The Aztecs, The Incas, etc., (3) Period of exploration and conquest—Ponce de León, Gonzáles de Córdoba, Balboa, Pizarro, Cortés, Valdivia, etc., (4) Colonization—El Padre Las Casas, Mendoza, Solís, (5) Spanish colonial rule—Viceroys, captains-general, governors, etc., (6) The struggle for independence, (7) Leading national heroes—Bolívar, San Martín, O'Higgins, Hidalgo, Artigas, etc., (8) Present-day facts.

III. Political data: (1) Forms of government, (2) Political divisions, (3) Institutions, (4) Education, (5) Religion.

IV. Economic data: (1) Resources and products, (2) Industries, (3) Agriculture, (4) Mining, (5) Commerce, (6) Railroads and other means of communication, (7) Commercial intercourse with the United States.

V. Customs and manners: (1) National and regional characteristics, (2) National legends and folk-lore, (3) National and popular songs and dances, (4) Festivals, sports, amusements, (5) Principal occupations, (6) Family and social life, (7) National foods.

#### DECORATION OF THE CLASSROOM

It is hardly necessary to state that for the effective use of *realia* subject-matter, the Spanish classroom should be suitably decorated with maps of the Spanish-speaking nations, plans of the principal cities, typical scenes of urban and rural life, portraits of national heroes, statesmen, and writers. A room thus decorated not only furnishes the Hispanic atmosphere, but also provides the teacher with an effective device for keeping alive the interest of the class; when the learner's attention shows signs of weariness the teacher can instantly resort with excellent results to a picture connected in some way with the lesson.



AVAILABILITY OF *REALIA* MATERIAL

While the general tendency in textbooks is more and more toward the inclusion of *realia* subject-matter, and many of the works published in recent years abound in this kind of material, it is, however, to be regretted that there are not available in this country adequate classroom pictures and suitable collections of *realia* articles, as those listed further, that could be readily and generally obtained by teachers of Spanish.

Your committee, therefore, suggests, as a means of securing such collections that the President of the Association be empowered to appoint early in the spring of each year a committee of three, to be chosen from members who are to spend the summer in Spain, whose duty shall be to secure *realia* articles for such teachers as may request them so to do. The names and addresses of the members constituting such a committee to be published in *HISPANIA* with sufficient anticipation of their departure.

LIST OF *REALIA* ARTICLES

The following list includes, it is hoped, the principal articles of *realia*, with at least a number of which the Spanish classroom should be provided:

<i>Printed</i>	<i>Manufactured</i>
Periodicals	National toys
Tickets—	Fans
Theatre	Typical articles of
Railroad	clothing—
Street car	Mantillas
Telegram forms	Mantones
Postage stamps	Sombreros
Calendars	Boinas
Wedding invitations and other social announcements	Fajas
Bills of fare	Alpargatas
Programs	Ponchos
Posters	Zuecos, etc.
Advertisements	Miniature models
Articles of food—	of Botijos,
Garbanzos	Ollas, etc.
Frijoles	Candles, and
Pasas	other household
Turrones, etc.	articles
	Guitars
	Castanets
	Mate and bombilla, etc.

<i>Decorative</i>	<i>Industrial Samples</i>
Maps	Mat-weed
Globes	Cork
Plans of cities	Hemp
Pictures of :	Henequen
Buildings	Coffee
Works of Art	Cacao
Rural scenes	Sugar
Urban scenes	Yerba mate
National types	Rubber
Portraits of :	Iron
Heroes	Nitrate
Statesmen	Silver
Writers	Copper
Picture postcards	Tin, etc
Flags and Coats of Arms of the Spanish coun- tries.	

## STEREOPTICON SLIDES AND MOVING PICTURES

Your committee wishes to draw the attention of the Association to the great possibilities of the use of stereopticon slides and moving pictures as one of the best means of effectively presenting *realia* subject-matter, and suggests the advisability of the Association's taking up the matter of production of *realia* slides and films for school use with such concerns as may become interested.

## REFERENCE BOOKS

In order to facilitate the search for the data called for in the outline, the committee has deemed it better to list only some of the books to which the teachers may refer, instead of giving a long list of books on Spain and Spanish America. For all practical purposes of instruction, the following contain abundant information which can be easily summarized by the teacher for classroom use:

On Spain: *Geografía de España y Portugal* (Libro III), by J. Palau Valera, Seix y Barral Hermanos, Barcelona; *Compendio de Geografía Especial de España*, by A. Moreno Espinosa, Barcelona; *Compendio de Historia de España*, by same; *La Educación del Ciudadano*, by J. Palau Valera, Seix y Barral Hermanos, Barcelona.

On Spanish America: *Las Repúblicas Hispano-Americanas*, by E. H. del Villar, Publicaciones Calpe, Barcelona, (2 Vols.). *Geografía Comercial de los Naciones Latino-Americanas*, by E. Santi-

báñez, Appleton; *Historia de la América Latina*, by same, Appleton; *Atlas de la América Latina*, Brentano.

Your committee feels that it can not make definite recommendations as to the method of presentation and treatment, inasmuch as this must, of course, depend upon the particular conditions and facilities of each school and individual teacher.

In conclusion, your committee wishes to be placed on record as being fully aware of the dangers of overdoses of *realia* to the detriment of other points and considerations which are equally important in our teaching; and we beg to summarize our findings as follows:

(1) That *realia* in the first year should be introduced as early as possible, but used only incidentally;

(2) That in the second year, *realia* may constitute the principal subject-matter for instruction, as a preparation for the literary study of the language;

(3) That *realia* articles not being available in this country, steps should be taken by the Association for helping teachers to secure suitable collections.

Respectfully submitted,

ELLA A. BUSCH.

MARY C. DOWLING.

MARIA A. SOLANO.

SYLVIA M. VOLLMER.

R. H. GEARHEART.

GUILLERMO HALL.

CHARLES P. HARRINGTON.

ARTHUR S. PATTERSON.

JOHN VAN HORNE.

J. MORENO-LACALLE, *Chairman*.

## THE LOCAL CHAPTERS

**NEW YORK CHAPTER.**—At Schermerhorn Hall, Columbia University, the New York Chapter assembled November 5 to hear the Mexican literary critic, poet and journalist, Señor José Juan Taboada discuss "Las Condiciones actuales en Méjico." Señor Taboada spoke most interestingly of the widespread educational movement initiated by the Mexican government. To supplement the instruction provided by the government, great numbers of educated citizens have registered to teach free of charge during their leisure hours.

At the session of December 3 President Barlow read a long, friendly letter from our ex-President, Mr. Lawrence A. Wilkins, giving us a most interesting picture of his experiences and impressions in Spain. The reading of the letter brought forth the same cordial applause that invariably followed Mr. Wilkins whenever he addressed the Chapter. Professor Juan Cueto of Columbia University entertained the members with a brief account of a journey through Spain.

Professor Federico de Onís presented the distinguished Spanish novelist, Don Ramón del Valle Inclán, who spoke briefly in response to the burst of enthusiastic applause that greeted him.

There was no formal address at the meeting of January 7. Mr. Julio Mercado, of Commercial High School, our delegate to the meeting of the National Association held in Washington during Christmas week, was unable to report because of the death of his young son. Resolutions of sympathy were adopted by the Chapter.

**CHICAGO CHAPTER.**—On Saturday, November 12, the members enjoyed four interesting all-Spanish numbers.

Miss Florence Stuart, who teaches Spanish in Lake View High School, gave a delightful talk on her last summer's trip through Spain.

Miss Ana Fernández, a young native of Asturias, who is now attending Senn High School after spending some time in Cuba and Mexico, gave her impressions of Spanish America.

Miss Corina Rodríguez of Costa Rica suggested in eloquent terms ways for fostering interest in Spanish American life.

Professor Cándido Satúe recited an original poem which was awarded first prize at a literary contest in Spain.

December 10 Mr. Peter F. Smith, Jr., a graduate student of the University of Chicago, who lived for a number of years in Cuba, gave in Spanish a graphic talk on the historical and industrial development of the Island.

**KANSAS CHAPTER.**—The third annual meeting of the Kansas Chapter was held in Topeka on November fourth, with the usual annual banquet at Pelletier's. Professor A. L. Owen, the retiring president, was toastmaster and toasts were given by Professor Thomas A. Fitz Gerald, Mr. Oscar Irizarry, Mr. Julio Solera, and Mr. A. B. Easterling. At the meeting which followed, this program was given: "El Instituto de las Españas en los Estados Unidos," by Professor José M. Osma: "The Trials of the Beginner," by Miss Zelina Morell; "The Spanish Teachers and the American Association," by

Professor Thomas A. Fitz Gerald; and "What To Do with the Reading Lesson," by Professor May Gardner. The last was followed by an open discussion.

The following officers were elected for the ensuing year: President, Professor José M. Osma; Vice-President, Miss Marie Cranford; Secretary-Treasurer, Miss Agnes M. Brady.

**NORTHERN CALIFORNIA CHAPTER.**—The San Francisco Public Library was the host for the Northern California Chapter at the meeting of December 17, 1921.

Professor E. Buceta of the University of California gave an instructive talk on "The Present Day Drama in Spain," Señorita Paulina Alonso, of Chile, discussed "The Literary Spirit in the Spanish Business Man." The program concluded with a description by Miss Cora McGuire of "A School Teacher's Summer in Mexico."

On the 11th of February, 1922, the chapter met again at the San Francisco Public Library. Dr. Eduardo Payá gave a most interesting lecture on "The Place of Dramatics in Spanish Teaching," and Miss Euphrasie Molle spoke on "Spanish Clubs in High School Work."

**TEXAS CHAPTER.**—The October meeting was devoted entirely to the installation of the new officers and the discussion of future plans of the chapter.

A program on Mexico was presented in November. Miss Fannie Preston gave a talk on "The National University of Mexico." Miss Dorothy Schons spoke on "My Impressions of Mexico," and Miss Lillian Webster related some Mexican legends.

The December meeting was held at the home of Mrs. Kress. Miss Casis, of the University of Texas, spoke on "The Modern Language Situation in Texas." President Montgomery discussed the proceedings of the November meeting of the State Teachers' Association at Dallas. While refreshments were being served, Miss Ryan concluded the program with an account of her travels through Spanish America.

GRACIA L. FERNÁNDEZ DE ARIAS

NEW UTRECHT HIGH SCHOOL  
BROOKLYN, N. Y.

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## THE DIRECTORY

The "Directory and Handbook" of the Association is now in press and will be received by those who have ordered them within a few days after the receipt of this copy of *HISPANIA*. The Secretary-Treasurer regrets that the slowness with which many members responded to the request for information about their names and position has so long delayed its publication. Beside being a directory of the members, the book contains other valuable matter. See the advertisement in this issue of *HISPANIA*. The reproduction in colors of the seal of the Association is alone worth the price to any member. As the edition is limited those who have not ordered a copy should send fifty cents at once to the Secretary-Treasurer, Dr. Alfred Coester, Stanford University, California.

## NOTES AND NEWS

Miss Lois K. Hartman, of the Stadium High School, Tacoma, Washington, spent the summer session and the fall trimester studying in Madrid at the Centro de Estudios Históricos. On her way home she attended the Annual Meeting of our Association at Washington, D. C.

Miss Edith Johnson, of the Stadium High School, Tacoma, Washington, spent the summer session and the fall trimester studying in Madrid at the Centro de Estudios Históricos. Instead of returning to her former position Miss Johnson has accepted a position in the Romance Department of the University of Southern California at Los Angeles, where she will be in charge of the interesting task of coördinating the high-school and college courses in modern foreign languages.

Professor Ralph E. House, recently of the University of Minnesota, is now with the Department of Romance Languages at the University of Iowa.

Professor Mark Skidmore, of Colorado College, spent last summer in study and travel abroad.

Miss Josephine W. Holt, of Richmond, Virginia, has accepted an invitation to go to the University of Porto Rico and help arrange for summer session courses there. The tentative programme seems very good, and already some thirty students and teachers from the University of Virginia have enrolled for the trip, which will cost about half what a trip to Spain would cost. We make this announcement for the benefit of those who can not afford a trip to Spain. The climate of Porto Rico is less hot than that of Virginia in summer. For further information address Miss Josephine W. Holt, 3319 Kensington Avenue, Richmond, Virginia.

Miss Sylvia M. Vollmer, head of the Department of Modern Languages, Junior College, El Paso, Texas, will teach for the summer session in the University of California, at Berkeley, California.

Professor Rafael A. Soto, of the North Dakota University, will teach in the summer session of his alma mater, the University of Illinois.

Professor E. C. Hills, of Indiana University, will teach in the coming summer session of the University of California at Berkeley.

Mr. W. A. Whatley, formerly of the University of Texas, is now teaching at the Ohio State University.

Mr. Rodrigo Diez, of Santiago, Chile, graduate of the University of Washington, who has been teaching Spanish at the night school in the El Paso High School, has accepted a position as assistant editor of the Pan-American Union in Washington, D. C. Mr. Diez will take charge of the Spanish publication.

Among the books destroyed at the fire which wrecked the New Mexico Normal University at Las Vegas, New Mexico, was a fine set of *Don Quixote* purchased by Dr. Frank H. H. Roberts while on a business trip East.

SYLVIA M. VOLLMER

JUNIOR COLLEGE  
EL PASO, TEXAS

## BRIEF ARTICLES AND ANNOUNCEMENTS

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### REPORT OF GROUP MEETING "SPANISH I" OF THE MODERN LANGUAGE ASSOCIATION OF AMERICA,

Baltimore, Md., December 29, 1921

Chairman, Professor E. C. Hills, University of Indiana.

Secretary, Professor Henry Grattan Doyle, George Washington University.

The subject was "An informal discussion of the Spanish-American and Brazilian literatures, with especial emphasis on their place in the curricula of our schools and colleges." The chairman opened the discussion with brief remarks on the diversity of opinion existing, as shown by letters from well-known teachers, some advocating no separation of Spanish-American literature from Spanish literature as a whole, others that the Spanish-American field be largely taken over by the history departments, using history as the main avenue of approach, etc. Among the letters read were communications from Jacob Warshaw, University of Nebraska, advocating that about one-third of the time of the regular courses be given to Spanish-American material; A. L. Owen, University of Kansas, that Spanish-American material should be incidental to the regular courses in Spanish literature, which should be treated as a whole; H. R. Lang, Yale University, that Spanish-American literature be studied outside, by private reading, since the mainsprings of Spanish literature are in the peninsula; G. T. Northrup, University of Chicago, that South America be made known by history teachers, as the literature is uninteresting and unimportant; E. W. Olmsted, University of Minnesota, who is favorable to the teaching of the literature of Spanish America, but wishes its history also to be taught; F. O. Reed, University of Wisconsin, who in view of the limited time available, believes the continental literature should receive most of the attention; Alfred Coester, Stanford University, who advocated more attention to both Spanish-American literature and to Portuguese; M. B. Jones, Pomona College, who also stressed the value of Portuguese; G. W. Umphrey, University of Washington, who admitted the superiority of Spanish literature to that of Spanish America, although his present interest is largely in the Spanish-American field; L. A. Wilkins, Director of Modern Languages in the Schools of New York City; and others. A letter from Dr. Castro Ruiz, Counsellor of the Chilean Embassy, was read by Mr. Charles L. Chandler, of the Corn Exchange National Bank, Philadelphia. Dr. Castro gave a sketch of Chilean literature, and Mr. Chandler, in commenting on the letter, said that business men going to Spanish America need to know not only the language but the culture, especially the literature, of the people.

The discussion which followed was participated in by J. P. Wickersham Crawford, University of Pennsylvania; W. A. Hendrix, Ohio State University; J. A. Robertson, editor of the *Hispanic-American Historical Review*; J. D. Fitz-Gerald, University of Illinois; F. B. Luquiens, Yale University; R. H. Keniston, Cornell University; J. de Siqueira Coutinho, George Washington

University; R. Scheyill, University of California; C. C. Marden, Princeton University; J. Moreno-Lacalle, Middleburg College; and Lilia Casis, University of Texas.

The discussion of the place of Spanish-American literature in the curricula of our schools and colleges made it clear that few universities are offering such courses at the present time, but that it is planned to introduce one or more of these courses into several of the universities soon. Some of the speakers preferred to consider the Spanish-American literature merely as a division of Spanish literature as a whole and not attempt to organize special classes. Others favored offering at least one course in Spanish-American literature to seniors, while still others preferred to wait until students enter the graduate school and give them intensive courses. The discussion brought out the fact, however, that in most of our universities both trained teachers and a sufficient number of books are lacking at the present time. There was general recognition of the value of Spanish-American literature. The discussion also brought to light the impression that the Portuguese and Brazilian literatures are sadly neglected in this country and that more work ought to be done in this field.

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### OFICINA DE RELACIONES CULTURAS ESPAÑOLAS

[Hemos recibido de Madrid la siguiente circular que anuncia la creación por el Ministerio de Estado de España de una Oficina de Relaciones Culturales Españolas, que publicamos en nuestra revista por ser de grande interés para nuestros lectores.]

#### MINISTERIO DE ESTADO

##### CREACIÓN DE UNA OFICINA DE RELACIONES CULTURAS ESPAÑOLAS

Por Real Orden de 17 de noviembre último se ha creado en el Ministerio de Estado de España una Oficina de Relaciones culturales españolas. Entre las finalidades que han de constituir objeto de la preocupación de este Centro, como fácilmente se desprende de su título, figura, con carácter previo, el lograr informaciones, tan exactas como sea posible, sobre cuanto atañe al interés que se siente en el extranjero por conocer las manifestaciones de nuestra cultura, la lengua, el arte, la literatura y la ciencia.

España no puede estar alejada del movimiento cada vez más creciente en pró del español en todos los países de cultura, y desea, en la manera que le sea posible contribuir a esa expansión de su idioma y velar también por que el español no desaparezca en las regiones en que se habló desde antiguo.

Esta oficina, creada por el Ministro de Estado, Don Manuel Gonzales Honoria y constituida por una Comisión de asesores formada por Don Américo Castro y Don Blas Cabrera, catedráticos de la Universidad de Madrid y por Don Amós Salvador, arquitecto, está dirigida por Don Justo Gómez-Ocerin Primer Secretario de Embajada, y tiene por Secretario a Don Antonio G. Solalinde, del Centro de Estudios históricos.

La nueva Oficina ruega a los profesores de español y a toda persona interesada en las cosas de España que se dirija a ella para toda clase de informaciones sobre España, a las que se contestará rápidamente, así como también querría recibir iniciativas que se estudiarían a fin de llevarlas a la práctica.



**ALFONSO XIII HONORS AMERICAN HISPANISTS**

From Madrid word has been sent to me, as President of the American Association of Teachers of Spanish, to the effect that His Majesty, Alfonso XIII, in January conferred upon some of our members certain distinguished knightly honors, all in the Real Orden de Isabel la Católica, and according to the following classification:

**Real Orden de Isabel la Católica:****Comendador con placa:**

- ✓Hugo Albert Rennert, University of Pennsylvania
- ✓Charles Carroll Marden, Princeton University
- ✓Jeremiah Denis Mathias Ford, Harvard University
- ✓Aurelio Macedonio Espinosa, Stanford University
- ✓John Driscoll Fitz-Gerald, University of Illinois

**Comendador con cinta:**

- ~Elijah Clarence Hills, Indiana University
- ~Everett Ward Olmsted, University of Minnesota
- ~Charles Philip Wagner, University of Michigan

**Caballero:**

- ✓Alfred Lester Coester, Stanford University
- ✓William Samuel Hendrix, Ohio State University
- ✓George Tyler Northup, University of Chicago
- ✓George Wallace Umphrey, University of Washington

In the name of the American Association of Teachers of Spanish I wish to express to His Majesty the Association's high appreciation of the honor conferred upon the Association through His Majesty's gracious act in thus honoring so many of its members.

JOHN D. FITZ-GERALD,  
*President.*

**SPANISH ROYAL ACADEMY HONORS AMERICAN HISPANISTS**

We have learned through the official *Boletín* that three of our members have recently been elected Corresponding Members of the REAL ACADEMIA ESPAÑOLA DE LA LENGUA, the oldest of Spain's Royal Academies, and the one to which are specifically entrusted the linguistic and literary interests of the nation. The gentlemen thus honored are:

Juan C. Cebrián, of San Francisco, one of our Honorary Presidents  
Elijah Clarence Hills, of Indiana University, our Third Vice President  
Aurelio M. Espinosa, of Stanford University, the Editor of our official organ, HISPANIA.

To each of these gentlemen I wish to express my personal congratulations; and to the REAL ACADEMIA ESPAÑOLA, in the name of the American Association of Teachers of Spanish, I wish to express our profound gratitude for the high honor conferred directly upon our colleagues, and indirectly upon us as an Association.

JOHN D. FITZ-GERALD,  
*President.*

### SEÑOR GARCÍA SOLALINDE COMING TO THE UNITED STATES

Our distinguished friend and colleague, don Antonio García Solalinde, professor of Spanish Literature in the Centro de Estudios Históricos, Madrid, Secretary of the Cursos de Verano, and well known by many of the American teachers of Spanish who have visited Spain, has been appointed official lecturer of the Instituto de las Españas for the year 1922-1923 and will arrive in New York early in July. He will first give a series of lectures in the Summer Session of Columbia University and will later visit other universities. Señor García Solalinde is one of Menéndez Pidal's most brilliant pupils and one of the leaders of the intellectuals of modern Spain. His coming to America will be hailed with delight by his many friends here and by all friends of Spanish culture.

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### BANQUET IN HONOR OF MR. WILKINS

The evening of February 4, 1922, the New York Chapter of the American Association of Teachers of Spanish, with the Instituto de Las Españas and the French teachers of New York and distinguished guests gathered at the Hotel Marseilles to honor Mr. Lawrence A. Wilkins, upon whom the Spanish government conferred the title of "Comendador con placa de la Real Orden de Isabel la Católica" in recognition of his remarkable work in advancing the teaching of Spanish in the United States.

Mr. Wilkins gave a very interesting account of the modern language situation in Spain and the course of lectures on the teaching of modern languages in the United States which he gave under the auspices of the Junta para Ampliación de Estudios.

The following letter from Professor Ortega, of the University of Wisconsin, paying high tribute to Mr. Wilkins for his educational achievements in the United States and in Spain, was read at the banquet:

Sres. Organizadores del Banquete en honor de Mr. Lawrence A. Wilkins:

Los aquí reunidos festejan a Mr. Lawrence A. Wilkins, el paladín de la causa de España en Norte América. Ya que las circunstancias no me permiten estar presente en acto tan justo y simpático, séame permitido expresar con unas palabras llenas de cordial efusión mi homenaje admirativo hacia el hombre que acaba de llegar de tierras españolas donde ha puesto bien alto el prestigio de los educadores americanos.

Yo he seguido con interés la peregrinación de Mr. Wilkins en España. Yo he oído de sus labios frases entusiastas por un día futuro en que la compenetración de vuestra raza y la mía sea un hecho consumado. Yo le he visto inspeccionar las enseñanzas del Centro de Estudios Históricos y hacer indicaciones tendientes a una mejor adaptación de los cursos a vuestras necesidades, a las necesidades de los maestros norteamericanos. Porque para él los maestros son lo primero y lo de en medio y lo último. El lo ve todo a través de vosotros; el todo lo acomoda a su concepción favorita de construir desde abajo, desde la escuela superior, el edificio de la educación nacional norteamericana.

Yo he recibido cartas de algunas personas con quienes Mr. Wilkins ha hablado en España. Esas cartas dicen que el caballero americano Mr. Wilkins es un hombre cabal, que habla un castellano cabal y que piensa en nuestras cosas con fraternal amor. Yo conozco a Mr. Wilkins y he sabido apreciar su hombría de bien, su generosidad, su inteligencia.

Esa condecoración que el Gobierno español ha colocado en el pecho de nuestro amigo es un símbolo de gratitud de los españoles para el hombre que tanto nos ama y tan bien nos comprende.

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### COMMITTEE ON NOMINATIONS

Professor Alice H. Bushee, Wellesley College, Chairman.

Miss Lois K. Hartman, Stadium High School, Tacoma, Washington.

Dr. Homero Seris, 561 W. 175th St., New York City.

Professor G. W. Umphrey, University of Washington, Seattle, Washington.

Mr. J. J. Arnao, Jr., 150 Lincoln Ave., Newark, New Jersey.

### STANDING COMMITTEE ON HONORARY MEMBERS

The Standing Committee on Honorary Members has been reappointed.

(Signed) JOHN D. FITZ-GERALD,  
*President.*

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### NEW ASSOCIATE EDITORS

By vote of the Executive Council the following persons have been appointed Associate Editors of HISPANIA for the term 1922-24:

Mrs. Gracia Fernández de Arias, New Utrecht H. S., Brooklyn, N. Y.

Professor Charles A. Turrell, University of Arizona, Tucson, Arizona.

Professor George W. Umphrey, University of Washington.

JOHN D. FITZ-GERALD,  
*President.*

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### A WORD FROM THE EDITOR

The President of our Association, Professor Fitz-Gerald, made a special request in his address last December (see February HISPANIA, page 47) for material for the Local Chapters and Notes and News sections of our journal. This request has been made before by the editors, and we again beg to call special attention to it. To Mrs. Fernández de Arias, the historiographer of the local chapters, should be sent all news of the activities of the local chapters. Secretaries of these local chapters are urged to cooperate with Mrs. Fernández de Arias in this important phase of our work. Notes and news should be sent to Miss Sylvia M. Vollmer, Junior College, El Paso, Texas. All activities not directly related to the chapter meetings are prepared for publication in HISPANIA by Miss Vollmer. All news about modern language meetings, activities of Spanish clubs, personal items about Spanish teachers and students, all these matters are of interest to Miss Vollmer.

## REVIEWS

**A Spanish Reader with Exercises.** By William Hanssler and Clarence E. Parmenter. Illustrated. Charles Scribner's Sons, New York, etc., 1920. viii + 260 pp.

This reader is obviously intended for beginners. The first part contains thirty-five short selections, which are diversified, fresh, comic, and interesting. It is pleasing to get away from the conventional descriptions of schoolrooms and classes. Nor have the authors here sacrificed simplicity to interest. The second part of the reader contains informational articles and historical sketches dealing with Spanish America. They are well chosen for variety and novelty. The third part deals with Spanish subject matter—Velázquez and Murillo, Lope de Vega, Calderón, a synopsis of *La vida es sueño*, Cervantes, books of chivalry, and some material from the *Don Quixote*.

The material appears to be mainly composed, simplified or adapted by the authors. This has been done skillfully and entertainingly, except in some of the later selections, where the style occasionally becomes weak. Toward the end, moreover, the material becomes rather difficult. In various places improvement might be made. Some of the instances noted follow. On page 144, line 11, *que era solo un año y meses menor que Bello* seems to require a numeral before *meses*. On page 132, line 28, one must supply a noun with which *Pobres* is to agree, while the whole sentence is loosely constructed. On page 137, line 1, the use of *poseía* without an adverb to mean 'formerly' is weak when reference goes back to 1879. On page 138, line 3, one would expect the imperfect after *desde*. On page 147, line 4, the pronouns *su* and *la* must refer to Buenos Aires, but that city has not been mentioned for several lines. On page 174, line 19, and page 182, line 12, there are changes from past to present or present to past within one sentence. In the letter on page 55, the writer uses the formal and familiar form of address to the same person. The last stanza of the verses on page 83 seems to need revision of some kind. On page 192, line 14, the sense is incomplete.

The reader has no notes to explain the verses, the difficult constructions in *La vida es sueño* and *Don Quijote*, and other matters. Subjunctives, the indefinite *se*, difficult uses of *que*, and *lo*, and other matters really call for explanations. There is not even any comment on forms like *dél* and *desta* from *La vida es sueño*.

Each lesson is followed by drill, usually questions and exercises. The chief features of the exercises are verb drill, word or vocabulary building, and original composition of sentences, letters, and themes. While quite abundant, the drill matter does not overshadow the text.

The printing and binding are attractive, and the illustrations and maps appropriate. The lines of the text are not numbered. An appendix on verbs is included. Some thirty-five misprints have been noted. Among the more outstanding ones are *muerto* for *muerta* (p. 39, l. 3), and *riese* for *riete* (211, verb appendix). On page 44, line 10, of the exercises, *no* should be inserted, and on page 88, line 6, *en* is intrusive.

After looking up a considerable number of words and phrases the reviewer can only conclude that the vocabulary is quite inadequate. The following remark is encountered: "Words identical in spelling and meaning in both languages and a few words easily understood from the context have been omitted. Students should be trained to be as independent of the vocabulary as possible." Many will agree heartily to this, but it is not the whole story. A very large number of expressions, unintelligible to the beginner, are omitted. The following is a partial list with references to page and line: *cada vez más* (9, 3); *tropesó con* (23, 8); *sino que* (23, 10); *cuidado con* (26, 5); *andaba muerto de miedo* (40, 3); *debía* (45, 2); *a otra parte* (48, 3); *hucvo pasado por agua* (69, 1-2); *como* meaning 'about' (76, 1); *a poco de* (103, 1); *cuenta con* (148, 3); *dar a conocer* (153, 30); *dificilmente habrá* (170, 18); *así que* (196, 28).

Several phrases are translated in different ways under different headings in the vocabulary. Examples are *llevar a cabo*, and *a pedir de boca* (incorrectly given under *boca* as *ir a pedir de boca*). *Atrancar* (without *puerta*) is translated 'to bar a door,' *de par en par* (without *abierto*) 'wide open' and *copudo* (without *árbol*) 'a thick-topped tree.'

In view of the statement at the beginning of the vocabulary, perhaps one should not censure the authors for omission of words whose meaning can be gathered from the context, even though with difficulty. However, there are many cases where the text meaning of a word is disregarded. If we follow the vocabulary meaning we should have to make some extraordinary translations: e. g., 18, 10, *Veinte pesos vale mi lorito* (*peso* = weight); 74, 12-13, *que encabezarón la primera revolución* (*encabezar* = to put at the head); 81, 3-4, *se declararon en completa derrota* (*declarar* = to declare); 129, 56, *La comunicación entre la ciudad baja y la alta se lleva a cabo* (*llevar a cabo* = to carry through, carry out, finish); 129, 11-12, *Las calles están . . . recorridas por una multitud* (*recorrer* = to run over); 137, 4-5, *El gobierno . . . decretó un derecho de exportación* (*derecho* = right, justice, law); 141, 6-7, *después que yo falte, quedan mis oficiales* (*faltar* = to fall short, be wanting); 143, 1, *El tremendo duelo que se libró* (*librarse* = to get rid of, free from); 143, 2-3, *se desenlazó la singular contienda* (*desenlazar* = to unravel); 144, 24, *puesto que desempeñó* (*puesto* = put, placed, set); 147, 8, *Las obras de salubridad* (*salubridad* = salubrity, wholesomeness). Examples of the kind could be multiplied.

The vocabulary needs thorough renovation, and the text should be smoothed out and simplified in places, especially toward the end of the book. It is very unfortunate that this is the case. The reviewer has seldom, if ever, seen more attractive material collected for early reading purposes.

**Beginners' Spanish Reader with Exercises.** By Lawrence A. Wilkins. Drawings by Joseph Franke. New York, Henry Holt and Company, 1921. x + 305 pages.

This reader is designed to be a first reading text, and it is suggested that it may even be used prior to a systematic study of grammar. The author tells us that the material is "constructed," "adapted," or "imitated" throughout, on account of the difficulties of markedly literary Spanish. However, we are reminded that the Spanish of the text has been made idiomatic and correct as well as simple.

The text consists of one hundred and six pages, containing forty-five lessons, with appropriate illustrations. Most of the first twenty lessons deal with school, house, family, seasons, and so on. The Spanish is here quite simple, and necessarily sounds a little like English idiom. The latter part of the book contains historical sketches, informational articles, short stories, and miscellaneous material, including a few anecdotes and some verse. At the end of the book, the pupils will be glad to read an episode from *Don Quijote*. The two dialogues are somewhat disappointing. The situations depend on verbal cleverness, rather than on acting, and in the two pieces, there is only one minor female part. However, the material of the reader is, for the most part, splendidly organized to retain interest.

Despite the pedagogical excellence of the text, in matters of detail there are criticisms to make. It is better to call the Amazon the largest, rather than the longest, river in the world (p. 48, l. 16). Chapter XXXIII, on Spain (pp. 74-76), should be corrected: the author seems to state that Spain is larger than France, Belgium, and Switzerland combined; the statement about the founding of Cádiz, Málaga, and Córdoba is dubious; on page 74, line 27, the use of the year 38 B. C. has no apparent significance, for in that year Spain had for a long time been part of the Roman world; on page 76, lines 2 and 3, the dates assigned to the beginning and end of the Hapsburg rule in Spain (1478 and 1683) should be corrected. On page 71, it is incorrectly stated that Delaware has fewer inhabitants than any other of the United States. On page 46, it is stated that Pope Alexander VI in 1493 divided the South American continent into two parts for the Spanish and Portuguese, whereas he divided the world into two parts. On page 43, line 3, there is no apparent reason for putting *dirigia* in the past. In other places condensation has led to some peculiar and obscure statements.

The text is followed by a section of *Locuciones, Cuestionarios y Ejercicios*. In the *locuciones* we have grouped together the idioms and unusual constructions of each lesson, with translations or explanations. These lists of idioms, numbered for reference, take the place of annotations. There are more than twenty of them in some lessons, probably more than the student can assimilate. Some of the later lessons would be unintelligible to some pupils without the tables of *locuciones*. Some formidable matter, as the subjunctive after a relative, *a* meaning 'from,' the preterit perfect after *cuando*, prepositions with the infinitive, etc., are included. Only the simpler *locuciones* are worked over in the exercises. Despite the lists of idioms, a few expressions probably will be obscure. Thus we find unexplained: *nosotros los alumnos* (p. 4, l. 3); *como lo había hecho* (39, 23); *se debía* (41, 6); *una vez terminada* (70, 6); *¿Qué hacer?* (77, 22); *antes de usarse los cañones* (79, 7); *lo mismo que estoy viendo* (83, 23); *por lo grandioso y hermoso* (99, 10); etc. In places the verses need explanations.

The questions based on the text are useful. Only occasionally, where the material is refractory, as on page 141, do they become a little long and hard.

The exercises deserve commendation for their variety. In nearly every lesson a new type of exercise will make the student think along new lines. Some sentences are pretty hard for elementary classes: an example is, *Because of having lost an arm, they called him the one-armed governor* (p. 142). The

following sentence is very bad chronologically: *In 38 B. C. the Romans won-out in the war with the Carthaginians* (one wonders if there is any connection with the 38 B. C. mentioned before). Many sentences are written in peculiar English, in order to show the Spanish equivalent.

There are some useful appendices—classroom phrases, a table for the sounds represented by *c, g*, etc., a table of numbers, lists of proper names, parliamentary terms, some songs with music, a good verb list, and a few other matters.

The vocabulary is carefully composed. Frequent references to it bring to light surprisingly few errors. Only *amo, equipo*, and *repetido* have been noted as omissions. From the introductory statement to the vocabulary, one would expect to find the sign *rr* coming after *rt*; however, this is not the case.

Some thirty misprints have been noted. Nearly all are matters of accentuation or of a single letter. On page 64, line 16, *me* should probably be *le*.

Mr. Wilkins has composed a reader very commendable for variety and for the likelihood of maintaining interest. The reader could be improved in a second edition in some matters of detail. The reviewer does not believe it advisable to use it without a grammar. However, it may be recommended as fully up to the standard of the modern readers of its type.

**Lecturas para Principiantes.** By Medora Loomis Ray. American Book Co., New York, etc., 1921. 176 pp.

We learn in the preface that this book is intended to be used in the first half year of a high-school course. The author tells us that elegance of style has sometimes been sacrificed to simplicity in order to produce an interesting and easy reader; that a certain continuity of thought among the different lessons has been maintained; that the first fifteen lessons contain only the present and perfect tenses; that there is no subjunctive form in the book except *quisiera*; that a study of the preposition has been deliberately introduced into the exercises; and that care has been taken to avoid great masses of figures and detail in material on South America.

The reader contains forty rather brief lessons, all presumably written or adapted by the author. They deal with the normal interests and activities of two American children, a girl and a boy, who are studying Spanish. By references to articles coming from Spanish-American sources, by the description of a trip to Cuba, by letters from an uncle traveling in South America, and by an account of his return, a Spanish-American atmosphere is given to the reader. In accordance with the principle announced in the preface, there is no tendency toward the piling up of statistical information, whereas a great deal of the information offered is practical and interesting.

A few statements involving history should be corrected. On page 37, the conquest of Peru is dated about twenty (*unos veinte*) years after the discovery of America, instead of forty. On page 74, it is stated that a French company began the construction of the Panama Canal a hundred (instead of twenty) years before the Spanish-American war. On page 81 we find that the Spaniards had to struggle two centuries to overcome the *Chilians*; *Indians of Chile* would be clearer. On page 92 it is said that San Martín abolished slavery in Peru forty-five years before Lincoln did so in the United States; slavery was really abolished in Peru in 1856, although San Martín took some preliminary steps

in that direction. Moreover, the emphasis on San Martín's activities in Peru is confusing in a lesson entitled *El Abraham Lincoln Argentino* (lesson 32).

The style of Miss Ray's selections is very simple and somewhat colloquial. As we have seen, elegance is purposely sacrificed. On the whole, the lessons are as interesting as can be expected in artificially simplified Spanish such as practically all modern readers contain. However, in matters of detail there are some criticisms, of which the following are examples: On page 20, lines 13 and 14, *en las oficinas, nuestras máquinas de escribir de sumar y otras clases (otras clases is abrupt; there appears to be something omitted)*; page 29, 4-5, *Toma un poquito más de tres días para ir de Nueva York a la Habana* (we should expect *es necesario* or *se necesita*; *toma* is English idiom); page 36, 6, *pasan un rato muy bueno*, repeated in other places, smacks of English, even though technically usable; page 45, 4-5, *cuatro días, incluyendo sábado y domingo* (the past participle *incluidos* or *inclusos* seems more natural); page 51, 1-2, *vieron un cartel enorme anunciando* (read *que anunciaba*); page 61, 5, *hacer dinero* is an English idiom; page 65, 9-10, *Él estaba muy interesado en él* (i. e., an automobile) is awkward; page 91, 1, *Juanito río la mar*, meaning 'Juanito laughed a great deal,' is surely inferior to *Juanito se río mucho* or *desafortunadamente*; page 121, 11, *cortó*, meaning 'he interrupted,' is unusual. The procedure described in telephoning on pages 58-59 is not an accurate representation of our usual procedure.

The exercises are simple and not too long. They consist chiefly of verb drill, blanks to fill with pronouns, prepositions, adjectives, etc., questions, and English sentences to put into Spanish.

The reader is illustrated by photographs, pen and ink sketches, and maps. The lines are not numbered. There are appendices with review questions for conversation, and suggested topics for original compositions. The vocabulary is quite adequate. An English-Spanish vocabulary is added to enable the student to translate the English sentences into Spanish. There are very few misprints.

Miss Ray's reader may be recommended as a first reading book in high-school classes. The reviewer believes that it can be improved in details along the lines just suggested, but it is fundamentally sound in its principles of interest, simplicity, and brevity, and is sure to produce good results.

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**Teatro Antiguo Español.** Tomo III. Luis Vélez de Guevara: *El Rey en su Imaginación*, publicada por J. Gómez Ocerin. Madrid, 1920. 158 pp.

We have already noticed<sup>1</sup> the first two volumes in this admirable series edited under the direction of the Centro de Estudios Históricos. The third contains an autograph play of Vélez de Guevara, never before published, with an account of the manuscript and complete explanatory comments.

<sup>1</sup> HISPANIA, I, 185-188. The present volume has already been reviewed at length by J. J. Oliver, in *Revue hispanique*, XLVIII, pp. 692-700.



In itself this *comedia* is commonplace enough. It deals with a familiar romantic folklore theme—the exchange of two children in the cradle, one of royal blood, the other a child of peasants. The girl, Diana, is educated for the throne, and is in fact accepted as queen of Sicily when the play opens. Her realm is threatened by the king of Naples. The supposed peasant youth, Carlos, feeling a warlike ardor indicative of noble blood, joins the Sicilian army. To divert a lull in hostilities, his comrades pretend to elect him king, and he appoints a secretary and equerry who humor him. Fighting begins, the farce should end, but Carlos refuses to descend from his temporary throne. He still believes, or pretends to believe, himself king, and acts the part. Diana is about to be captured, when, single-handed, Carlos defeats the invaders and captures the Neapolitan ruler. Albano, the reputed father of Carlos, reveals the fact that he and his wife had substituted their own daughter for the queen's boy baby, in the hope to place their own blood upon the throne. Diana and Carlos have been in love from the beginning, and the only effect of the revelation that Carlos is really king and Diana a peasant girl is to smooth the dénouement. The people accept a queen of low birth with greater readiness than they would a king. A side-plot shows the hopeless love of Celia, his boyhood friend, for Carlos, and her attempt to win him by dressing as a soldier and following him to war.

The interesting feature of the play, dramatically speaking, is the depiction of Carlos' madness, which we presume to be real.<sup>2</sup> Madness on the stage has long precedent, and affords an apt scene to a clever dramatist. Luis Vélez does not distinguish himself in giving reality to a situation which is fundamentally false, although the audience is expected to take it seriously.

The interesting idea of the play is the assumption that blood will tell. Carlos shows himself a true king in his native aspirations and masterful ways. Diana reveals her base blood by her fondness for the country. This assumption is a commonplace in the Spanish literature of the time. The editor might perhaps have done well to note that there were a few writers, notably Alarcón, who maintained that nobility is of deed, not birth, and that aristocratic ancestry has little to do with valor. Indeed, the present *comedia* rather belies Vélez's expressed theory, since Diana, in spite of her unroyal love of fresh air, is as queenly in her behavior as Carlos, the royal scion, is kingly.

The text is reproduced and punctuated with care, and the commentary is admirable. It displays the bibliographical completeness which one would expect, and has a background of a thorough acquaintance with the plays of Lope de Vega and the other writings in prose and verse of Vélez de Guevara.<sup>3</sup> Indeed, one can only regret, as we indicated in a previous review, that such a wealth of erudition and research is lavished upon a mediocre work of art. The govern-

<sup>2</sup> We are not entirely convinced by the reasoning of the reviewer in the *Revue hispanique*, who considers that Carlos is merely playing a part. And upon that supposition, it appears to us that to rejoice in the sensation of imaginary greatness with the voluptuousness which Carlos displays, is in itself a kind of madness. But this play is so far from being a *Hamlet* that we should dislike to prolong an argument upon the subject.

<sup>3</sup> We are reminded that a study of the life and dramas of Luis Vélez formed the doctoral thesis of the late Dr. Forrest E. Spencer. It is to be hoped that the sudden death of this able young man, just as he was bringing his work to completion, will not deprive scholars of the results of several years' labor. Sr. Gómez Ocerin has evidently been working, quite independently, in the same field.

ing motive for the publication of this play was the fact that it exists in an autograph manuscript of a well-known author. It establishes an authentic text as its author wrote it, and that is a rare case in the seventeenth century. Such a text affords the only sure basis for syntactical and metrical studies. That being the case, the editor's treatment of it ought logically, it would appear, to emphasize the linguistic side.\* Instead, the chief effort has been expended on vocabulary, a valuable contribution, and on parallels of the various themes—the possible folkloric origin of the story of the prince brought up as a rustic; his scorn for love and his fondness for hunting and war; the exchange of children in the cradle; the mock king.

The theme of *anagnorisis*, "the child of exalted lineage which grows up in a lowly station and is recognized at the opportune moment" (Schevill), is treated at some length by the editor. To his extensive list of plays based upon it (page 109) might have been added several by Tirso de Molina, who was fond of the device: *Amar por razon de estado*, *Averiguéelo Vargas*, *El Melancólico* and its later version, *Esto sí que es negociar*, and *El Vergonzoso en palacio*.

S. G. M.

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\* It is of interest to note that there is in the play not a single line of faulty scansion. Those who have worked from texts printed in the seventeenth century can appreciate the significance of this showing.

## A LIST OF THE OLDER SPANISH DICTIONARIES IN THE COLLECTION OF PROFESSOR E. C. HILLS

### **Academia, Madrid, 1726-1739:**

Diccionario de la lengua castellana en que se explica el verdadero sentido de las voces, su naturaleza y calidad, con las frases o modos de hablar, los proverbios o refranes, y otras cosas convenientes al uso de la lengua . . . compuesto por la Real Academia Española . . . Madrid. En la imprenta de Francisco del Hierro . . . (la viuda de . . . ; los herederos de . . .) 1726-1739. 6 vols. 24x33.5 c. 2183 pp. (2 columns) [This is the "Diccionario de autoridades," the first edition of the dictionary of the Academy.]

### **Academia, Madrid, 1791:**

Diccionario de la lengua castellana compuesto por la Real Academia Española, reducido a un tomo . . . Tercera edición . . . Madrid. . . Viuda de don Joaquin Ibarra. . . 1791. 29x36 c. IV+867 pp. (3 columns).

### **De las Casas, Venice, 1587:**

Vocabulario de las dos lenguas toscana y castellana de Christoval de las Casas. . . Et accresciuto da Camillo Camilli di molti vocaboli. . . Con una introduccion para leer, y pronunciar bien entrambas lenguas. En Venetia. . . 1587 (at end: Impresso en Venetia, en casa de Gio. Antonio Bertano, a instancia di Damiano Zenaro, mercader de libros). 11x16 c. XLVI+437 pp. (2 columns).

### **Cobarruvias, Madrid, 1611:**

Tesoro de la lengua Castellana, o Española. Compuesto por el licenciado Don Sebastian de Cobarruvias Orozco. . . Madrid. . . Luis Sanchez. . . 1611. 19x27.3 c. XX + 1362 pp. (2 columns).

**Cobarruvias, Madrid, 1673-1674:**

Parte Primera del Tesoro de la Lengua Castellana, o Española, compuesto por el licenciado Don Sebastian de Covarruvias Orozco... añadido por el padre Benito Remigio Noydens... Madrid, por Melchor Sanchez. A costa de Gabriel de Leon... 1674. [The date on the title page of the Parte Segunda is 1673, but the colophon has 1674.] 21x29 c. I: x+550; II: 430 pp. [Bound in the same volume with *Del Origen y Principio de la Lengua Castellana, ó Romance que oy se usa en España*. Compuesto por el doctor Bernardo Aldrete... Madrid... Melchor Sanchez... 1674.]

**Franciosini, Venice, 1785:**

Vocabolario Italiano, e Spagnolo... da Lorenzo Franciosini... Venezia, 1785. Nella Stamperia Baglioni. 2 vols. 11x16.5 c. I: XXXVI + 543 pp. (2 columns); II: VII + 668 pp. [I contains *Regola per legger, e scrivere in lingua castigliana* (2 pp.), and *Introduzione alla lingua spagnola* (34 pp.).]

**Hidalgo, Madrid, 1779:**

Romances de Germania de varios autores, con el Vocabulario... para declaracion de sus términos y lengua. Compuesto por Juan Hidalgo... Madrid... Antonio de Sancha... 1779. 11x18 c. IV+295 pp. [Contains:] *Vocabulario de Germania*, 50 pp.

**Howell, London, 1659-1660:**

Lexicon Tetraglotton, an English-French-Italian-Spanish Dictionary... with another volume of the choicest Proverbs in all the said tongues... by... James Howell, Esq., London, printed by F. G. for Samuel Thomson at the Bishops head in St. Paul's Church-yard. 1660. 22x33.6 c. XVIII+412 pp. (3 columns). [Bound in the same volume (2 columns):] A particular Vocabulary or Nomenclature, in English, Italian, French, and Spanish, of the proper terms belonging to several arts and sciences, to recreations, to common professions and callings both liberal and mechanic, etc. London. Printed by Thomas Leach, 1659. VIII+191 (the title at end). (Fifty-two sections, as follows): I. An Anatomy of the inward and outward parts of the human body... 11 pp. II. Of Horses, and horsemanship... 9 pp. III. Of Hunting, or venery... 9 pp. Of other wild beasts, 2 pp. IV. Of Falconry, or hawking... 7½ pp. V. Warr and soldiery... 5½ pp. VI. Of seafaring affairs, and navigation... 7½ pp. More particular terms of navigation, as also of the winds, of the laws, and punishments at sea, etc. 4½ pp. VII. Orders of knighthood... 4½ pp. VIII. Religious orders... 3 pp. IX. Ecclesiastical dignities... 1 p. X. The different opinions in Christian religion... 3 pp. XI. Of buildings and the terms of architecture... 5½ pp. XII. Household stuff... 2 pp. XIII. A library... 3 pp. XIV. Matters, or utensils belonging to a kitchen... 3 pp. XV. Instruments, and terms belonging to an orchard, or garden, 1 p. XVI. Garden herbs... 2½ pp. XVII. Graine, roots, and corn of all kinds, 1 p. XVIII. Wine and drinks... 2 pp. XIX. Beasts, or flesh for the first course, 1 p. XX. Birds and poultry of all kinds, 1 p. XXI. The degrees or differences of ages and persons, 5 pp. XXII. Reproachful, reviling, infamous, or opprobrious terms, 1 p. XXIII. Infirmities and diseases... 4 pp. XXIV. Consanguinity, kindred, or affinity, 2 pp. XXV. Cloath, and other stuffs to make

apparel, 1½ pp. Colours . . . , 1 p. XXVI. Jewels, precious stones . . . , 1½ pp. XXVII. Musique . . . , 2 pp. XXVIII. Of sports, or plays . . . , 3 pp. XXIX. Of a journey, 3 pp. XXX. Husbandry . . . , 2½ pp. XXXI. Fencing . . . , 2 pp. XXXII. Fortifications . . . , 1 p. Perfume . . . , ½ p. XXXIII. Habits, or apparel for men, 3½ pp. XXXIV. Womens apparel, 2 pp. XXXV. Birds, and fowl for hawking, 2 pp. XXXVI. Of fish, and the terms of fishing, 2 pp. XXXVII. Spices for sawce, ½ p. XL. Weights and measures, 2 pp. XLI. Forest-trees and woods, 1½ pp. XXXVIII. An orchard . . . , 3½ pp. XXXIX. Singing, or cagebirds, ½ p. XLII. Reptiles, worms, and insects, 1 p. XLIII. The table, and the meat thereupon, 5 pp. XLIV. Arms defensive and offensive, 5½ pp. XLV. Names, and appellations . . . , 3½ pp. XLVI. The names of women . . . , 1 p. XLVII. Heraldry, or armory . . . , 3 pp. XLVIII. Terms of chemistry, and the obscurest explained, 4 pp. XLIX. A city or town, etc., with the tradesmen, and artificers thereof . . . , 1 p. L. The several sorts of citizens, trades, and handicrafts, etc., in a town, 4½ pp. LI. Other mechanical trades . . . and their tools, 4 pp. LII. A gradual epitome of the universe, 7½ pp. [And:] Proverbs, or, Old Sayed Sawes and Adages in English (or the Saxon tounge), Italian, French and Spanish, whereunto the British, for their great antiquity, and weight are added. Collected by F. H. Esq. London, Printed by F. G. 1659. (two columns) VIII. Proverbs . . . in the English tounge, 24 pp. English proverbs rendered into French, Italian and Spanish, II+8 pp. . . . Proverbs . . . in the French tounge, VI+28 pp. Italian proverbs (including *Lettera piacevole composta de proverbi, dell' Arsiccio* . . . ), VI+24 pp. Proverbs . . . in the Spanish tounge (including *Carta embiada de un galan a su dama* . . . Blasco de Garay). IV+32 pp. British, or old Cambrian proverbs, VI+40 pp. Divers centuries of new sayings which may serve for proverbs to posterity, II+10 pp.

#### Minsheu, London, 1599:

A Dictionarie in Spanish and English: First published into the English tongue by Ric. Percivale Gent. Now enlarged and amplified with many thousand words . . . by John Minsheu professor of languages in London. Imprinted at London by Edm. Bollifant. 1599. 19x28.5 c. VI+391 pp. (3 columns). (This edition is wrongly ascribed to Richard Percivale by Viñaza, *Bib. hist.* no. 723.) [Bound in the same volume:] A Spanish Grammar, first collected and published by Richard Percivale Gent. Now augmented and increased . . . by John Minsheu. Imprinted at London by Edm. Bollifant. 1599. 20x30.5 c. VI+84. [And:] Pleasant and Delightful Dialogues in Spanish and English, profitable to the learner, and not unpleasant to any other reader. By John Minsheu professor of languages in London. Imprinted at London by Edm. Bollifant. 1599. 200x300 c. II+68 pp. (2 columns.) The first edition. (These dialogues were used by Juan de Luna in his *Diálogos familiares* (Paris, 1619), and by Oudin, Franciosini, and others, according to Viñaza, *Bib. hist.* p. 550.)

#### Minsheu, London, 1623:

Same as above, but "Printed at London by John Haviland for George Latham. 1623." 19x27.6 c. Dictionary, X+391 pp.; Grammar, VI+84 pp.; Dialogues, II+68 pp. (This, the second edition, is a textual reprint of the edition of 1599.)

**Minsheu, London, 1617:**

... Ductor in Linguas ... The Guide into the Tongues. With their agreement and consent one with another, as also their etymologies ... in these eleven languages, viz. English, British or Welsh, Low Dutch, High Dutch, French, Italian, Spanish, Portuguez, Latine, Greeke, Hebrew, etc. ... By the industrie, study, labour, and at the charges of John Minsheu published and printed. Anno 1617 ... Londini, apud Ioannem Browne ... 26.5x39.8 c. XIV+543 pp. (2 columns). [Bound in the same volume:] Vocabularium Hispanicolatinum et Anglicum ... A Most Copious Spanish Dictionarie, with Latine and English (and sometime other languages) ... By ... John Minsheu ... Londini ... apud Ioannem Browne ... 183 pp. (4 columns).

**Nebrija, Granada, 1552:**

Introductiones Latinae ... Aelij Antonij Nebrissensis Grammatici ... [At end:] Apud inclitam Granatam. Anno MDLII ... 19.5x29.3 c. 318 pp. [Contains at end:]

Dictiones Graecae et Latinae, quae per artem sparguntur in ordinem alphabetarium redactae [with Spanish equivalents], 27 pp. (2 columns).

**Nebrija, Madrid, 1751:**

Dictionarium Aelij Antonij Nebrissensis Grammatici ... Madrid ... Antonio Marin, y Gabriel Ramirez. 1751. 21x30.2 c. [Contains:] Dictionarium Latinum, Hispanica explanatione ... XII+408 pp. (2 columns). Index verborum veterum ... 2½ pp. Verba legum XII ... 2½ pp. Voces barbarae & vulgares Ciceronianis oppositae & expositae, auctus a Ioanne Alvarez Sagredo Burgensi. 11 pp. Dictionarium propriorum nominum ... emendatum & auctum Aelio Antonio Nebrissensi ... cui ad vocum augmentum ... innumerae aliae ... per Magistrum D. Guilielmum Ocahasa ... , 208 pp. Valerij probi grammatici de notis antiquarum litterarum, 6 pp. Dictionario de Romance en Latin por el maestro Antonio de Nebrija ... Van añadidos ... pocos vocablos ... por el maestro don Guillelmo Ocahasa. II+127 pp. Compendio de algunos vocablos Arabigos, introducidos en Lengua Castellana, ... por Francisco Lopez Tamarid, 5 pp.

**Oudin, Paris, 1616:**

Tesoro de las dos lenguas francesa y española. Thresor des deux langues françoise et espagnolle ... par Cesar Oudin ... Paris, chez la veuve Marc Orry ... 1616. 16.5x23.5 c. VI+427 pp. (2 columns).

**Pineda, London, 1740:**

Nuevo Dicionario, Español e Ingles e Ingles y Español. Que contiene la etimologia, de la propria, y metaphorica significacion de las palabras, terminos de artes y ciencias, nombres de hombres, familias, lugares, y de las principales, plantas, tanto en España, como en las Indias-Occidentales. Junto con las palabras arabigas y moriscas recebidas en la lengua española. Con la explicacion de las palabras dificiles, proverbios, y frases en Don Quijote, y en otros graves autores de dicha lengua ... por Pedro Pineda, autor de la Gramatica Española, y maestro de dicha lengua en la Ciudad de Londres. En Londres: por F. Gyles, T. Woodward, T. Cox, J. Clarke, A. Millar, y P. Vaillant, 1740. [The title is repeated in English:] A New Dictionary, Spanish and English, and English and Spanish, etc. 24x38 c. VIII+790 pp. (3 columns).

## BIBLIOGRAPHY

### VI. SPECIAL. URUGUAYAN LITERATURE

A bibliography of literary criticism, biography and literary controversy

Granted leave of absence from the University of North Carolina following the award of a Sheldon Traveling Fellowship from Harvard University, it was the writer's privilege to visit Peru, Bolivia, Chile, Argentina, and Uruguay during the year 1919-20. Investigations carried out in the libraries of these countries took the form of bibliographies<sup>1</sup>, which, it is hoped, will tend to supplement the information now available in this country regarding Hispanic-American literature.

It was originally intended to confine this particular bibliography to books and magazine articles dealing with Uruguayan literature and written by Uruguayans, but the close contact existing between the intellectual life of Argentina and that of Uruguay made it seem advisable to include also as far as possible studies of Uruguayan literature by Argentine scholars. When such studies are mentioned the nationality of the author is indicated in brackets. Whenever the title of a book gives little or no information regarding its contents, notes have been added to the usual bibliographical description to define its scope or to point out the chapters which deal with Uruguayan literature. Bibliographical articles of less than one page have usually been omitted.

The material for this study was chiefly collected in the *Biblioteca de Segunda Enseñanza* and in the library of the University of Montevideo. The compiler's task was lightened by the ready assistance of Señor Otto Miguel Cione and Señor Arturo Scarone, and valuable information and friendly encouragement were received from many Uruguayans, especially from Señor Raúl Montero Bustamante and Señor Eduardo Ferreira.

Uruguayan magazines consulted and abbreviations used in this bibliography:

*Anal. del Ateneo*—Anales del Ateneo del Uruguay. Publicación mensual. (Sept. 1881 to 1886. 10 vols.)

*Primeras Ideas*—Las Primeras Ideas. Revista quincenal. Ciencias, Letras y Artes. (1892-1895. 4 vols.)

*Pegaso*—Pegaso. Letras, Artes, Ciencias. Directores: Pablo de Grecia, José María Delgado. Redactores: Antón Martín Saavedra, Wifredo Pi. Montiel Ballesteros. (July, 1918 to Dec., 1919. 2 vols.)

*La Revista*—La Revista. Director: Julio Herrera y Reissig. (1889-1900. 2 vols.)

*Rev. Hist. de la Univ.*—Revista Histórica de la Universidad: Periódico trimestral publicado por la Universidad. (1907-1914. 7 vols.)

*Rev. Nac. de Lit.*—Revista Nacional de Literatura y Ciencias Sociales. Redacción: Daniel Martínez Vigil, Víctor Pérez Petit, Carlos Martínez Vigil, José Enrique Rodó. (March, 1895 to Nov., 1897. 3 vols.)

<sup>1</sup>"A bibliography of Peruvian literature, 1821-1919." (To appear in the *Romanic Review*). "A bibliography of Bolivian literature." (To appear in the *Romanic Review*). "Argentine literature. A bibliography of literary criticism, biography and literary controversy." (In preparation). "Chilean literature. A bibliography of literary criticism, biography and literary controversy." (In preparation).

*Rev. de la Soc. Univ.*—Revista de la Sociedad Universitaria. (1883-1885. 4 vols.)

*Vid. Mod.*—Vida Moderna. Ciencias, Letras, Artes. Revista mensual. Director: Raúl Montero Bustamante. (1900-1902. 11 vols.)

*Vid. Mod.* [Second series]—Vida Moderna. Literatura, Ciencia y Arte. Revista mensual dirigida por Raúl Montero Bustamante. (1910-1911. 2 vols.)

"A. B. C."

- 1.—"*Palmas y ombúes*, por el Doctor Alejandro Margariños Cervantes." *Rev. de la Soc. Univ.*, III, 109-14.

Almada. Amadeo.

- 2.—*José Enrique Rodó y su libro Motivos de Proteo*. (Conferencia dada en el Ateneo de Montevideo el 31 de Mayo de 1909). Montevideo. José María Serrano, Editor. Lib. de la Universidad. 1909. 8°. 41pp.

An outline of the general characteristics of this work and a brief discussion of Rodó as a philosopher.

- 3.—*Vidas y obras (Estudios de crítica)*. Montevideo. Lib. Cervantes. José M. Serrano, Editor. 1912. 8°. 208pp.+Ind.

"Críticos y autores", pp. 7-13. Here the author discusses in a rather genial vein the lack of readers and the scarcity of critics for Uruguayan literature.

"El poeta de *La leyenda del Patriarca*", pp. 17-81. This study is divided into the following chapters:—"Algunas consideraciones sobre el medio", "El hombre [Ángel Falco]" and "La obra".

"Enrique Kubly (De mis recuerdos)", pp. 85-106. Recollections of Kubly as author and journalist.

"Florencio Sánchez", pp. 109-28: Impression and plot of *Nuestros hijos*, written after the first presentation of the play.

"Un banquete espiritual", pp. 131-36. Part of a polemic with an anonymous writer dealing in a general way with Uruguayan men of letters.

"El criollismo arrabalero (Á propósito de un libro).", pp. 145-59. Notes and impressions of *Alma del suburbio* by Santiago Dallegri. In general unfavorable criticism.

"José Enrique Rodó, *Motivos de Proteo*." pp. 163-200. See above, *José Enrique Rodó y su libro*.

Antuña, José G.

- 4.—"Rodó. Discurso." *Pegaso*, I, 54-58.

Arreguine, Víctor.

- 5.—*Colección de poesías uruguayas*. Montevideo. Alejandro Machado. Editor. 1895. 8°. 240pp. With portrait.

Includes eulogies of forty-six poets with some biographical details.

"A. y L."

- 6.—"Apuntes bibliográficos. *Estudios literarios* por don Francisco Bauzá." *Rev. de la Soc. Univ.*, III, 21-30.

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- 7.—Prolog to Horacio Maldonado, *La ofrenda de Eneas*. Montevideo. Imp. "El Siglo Ilustrado". 1919. 8°. 264pp.+Ind.

This prolog was published in the *Diario del Plata*, Aug. 19, 1917, and deals with Chap. III, "Política sin alas".

Marbagelata, Hugo D. and García Calderón, Ventura [Peruvian].

- 8.—"La literatura uruguaya (1757-1917)." *Revue Hispanique*, XL, 415-542.

Barbosa Terra, J.

- 9.—"Sobre *Gaucha* [By Javier de Viana]", *La Revista*, I, 242-4.

Barret, Rafael.

- 10.—*Al margen (Críticas literarias y científicas)*. O. M. Bertani, Editor. Montevideo. 1912. 8°. 188pp.

"Leyendo á Vaz Ferreira", pp. 21-4. Impressions of Vaz Ferreira as a philosopher.

"*Motivos de Proteo*", pp. 25-8. Characterization of Rodó, with a full-page quotation from the *Motivos*.

"El libro de Rodó", pp. 29-33. Brief analysis of the *Motivos*.

"A propósito de dos libros", pp. 35-8. Impressions of *El eterno cantar* by Emilio Frugoni and *Vida que canta* by Ángel Falco.

"Prefacio", pp. 109-11. Preface to *Su majestad el hambre* by Ernesto Herrera.

"*Cantos de la mañana*." pp. 121-4. Mention of various women who devoted themselves to literature, among them the author of this collection, Delmira Agustini.

Bauzá, Francisco.

- 11.—*Estudios literarios [Biblioteca de autores uruguayos]*. Montevideo. Est. Tip. Editorial de la Lib. Nacional de A. Barreiro y Ramos. 1885. 8°. 291pp.+Ind.

This book consists of biographical sketches, criticism, and pictures of native customs.

"Francisco Acuña de Figueroa", pp. 5-46. A critical study of his poetry followed by a brief discussion of Uruguayan literature.

"Los poetas de la revolución", pp. 67-111. Outlines the political and social situation before the Revolution, studies the first example of a national drama, *La lealtad más acendrada y Buenos Aires vengada* by Juan Francisco Martínez, and discusses the popular poetry of Francisco Araudio and Hidalgo.

"César Díaz", pp. 189-201. A critical study of *Memorias inéditas*, followed by a narration of the events leading up to the death of the author.

"Juan Carlos Gómez", pp. 203-29. Deals with the literary atmosphere in Montevideo in the middle of the nineteenth century, the personality of J. C. Gómez and his activities after his return from Chile.

Becchi, Constantino.

- 12.—*Ariel* [by J. E. Rodó]. Pamphlet of 14 pages. [No date or press given]. Lavish praise of this book.



Blanco, Juan Carlos.

13.—Introduction to Daniel Muñoz, *Colección de artículos*. See Muñoz.

Blixen, Samuel<sup>1</sup>.

14.—*Cobre viejo* (*Colección de artículos*). Montevideo. Bib. de Autores Contemporáneos. Vásquez Cores, Dornaleche y Reyes, Editores. 8°. 408pp.

"Carlos Roxlo", pp. 153-62. Dated 1888. Recollections of the author and discussion of his poetic qualities, dealing largely with the collection *Fuegos fatuos*.

"Rafael Fraguero (A propósito de *Recuerdos viejos*)", pp. 183-92. Dated 1887. The literary personality of Fraguero and consideration of the volume of poems mentioned.

"Manuel Bernárdez. (A propósito de *25 días de campo*).", pp. 193-200. Dated 1887. A critical analysis.

"Novela nacional (A propósito de *Páginas sueltas* de José Luis Antuña, hijo)", pp. 201-25. Dated 1887. Discussion of the lack of novels in Uruguayan literature, analysis of *Páginas sueltas*, and general consideration of European and American novels.

15.—Prolog to Mateo Magariños Solsona, *Las hermanas Flamari*. Montevideo. Lib. Nacional de A. Barreiro y Ramos. Tip. Lit. Oriental de Luis Peña. 1893. 8°. XVI+373pp.

Characterization and praise of the book with some literary criticism.

16.—"A. Magariños Cervantes. Discurso." *Primeras Ideas*, III, 167-72.

17.—Prolog to Oriol Solé Rodríguez, *Leyendas guaraníes*. . . Primera serie . . . Montevideo. Dornaleche y Reyes, Editores. 1902. 8°. XVI+177pp.+Ind. With portrait of Solé Rodríguez.

In this prolog Blixen sets forth the essential characteristics of the collection that follows, and gives an insight into the folk-lore and local color of the section of Uruguay from which these legends were taken.

Cayafa Soca, Domingo.

18.—*Plumadas*. I. *Reflexiones de un can*. II. *Páginas breves*. III. *Divulgaciones científicas*. Montevideo. Imp. y Casa Editorial "Renacimiento". 1919. 8°. "Impresiones" by Enrique Crosa. VIII+187pp.

"Florencio Sánchez. 17 de enero de 1875—7 de noviembre de 1910", pp. 89-97. An account of the death of Sánchez in Milan, the failure of various projects to honor his memory, the character of the man, nature of his works and his place in Uruguayan literature.

"Rafael Barret", pp. 121-5. A sketch of his literary personality.

"Momentos líricos" by Alfredo C. Franchi, pp. 126-7. Favorable comment on this work.

Carve, Luis.

19.—"Apuntaciones biográficas. Andrés Lamas." *Rev. Hist. de la Univ.*, 1, 50-7.

20.—"——— F. Acuña de Figueroa." *Ibid.* I, 360-2.

21.—"——— Fermin Ferreira y Artigas." *Ibid.* I, 362-5.

<sup>2</sup>"En la crítica de literatura y de arte, la obra de Blixen señala en nuestro país un punto de partida, una iniciación caracterizada por la fineza del criterio, la erudición selecta, la caballerescas impersonalidad y la singular belleza de la forma." Rodó, *Mirador de Próspero*, I, 216.

- 22.—"——— Manuel Herrero y Espinosa." *Ibid.* II, 459-65.
- 23.—"——— Juan Carlos Blanco." *Ibid.* II, 724-34.
- Coll, Carlos M. [Argentine].
- 24.—"*M'hijo el doctor* por Florencio Sánchez." *Estudios* (Buenos Aires, 1901-4), V, 393-8.
- Crispo Acosta, Osvaldo. ("Lauxar").
- 25.—*Motivos de crítica hispano-americanos*. Montevideo. Imp. y Lib. "Mercurio" de Luis y Manuel Pérez. 1914. 8°. 444pp.+Erratas+Ind. "La literatura hispano-americana", pp. 7-12. Introductory.
- Part I (pp. 13-224) deals with Spanish-American authors outside of Uruguay—J. M. de Heredia, J. J. de Olmedo, R. Palma, R. Darío, D. F. Sarmiento, O. Andrade, "La poesía gauchesca", L. Lugones, A. Nervo, and J. S. Chocano.
- "Francisco Acuña de Figueroa", pp. 227-54. A biography followed by a study of his poetry.
- "Alejandro Magariños Cervantes", pp. 255-78. Biography, list of his works, study of his poetry (especially *Celiar*) and brief consideration of the novel *Caramurú*.
- "Juan Zorilla de San Martín", pp. 279-363. Biography and study of his works with frequent quotations.
- "José Enrique Rodó", pp. 365-95. Biography and literary criticism.
- "Julio Herrera y Reissig", pp. 397-444. A biographical and critical study.
- 26.—Carlos Reyles. *Definición de su personalidad. Examen de su obra literaria. Su filosofía de la fuerza*. Montevideo. Lib. Nacional A. Barreiro y Ramos. Barreiro y Ca. Sucesores. 1918. 8°. 142pp.+Ind. Life and personality of Reyles, plots and critical analyses of his novels.
- Dieste, Eduardo.
- 27.—*Elogio de El Blasón, comedia de Carlos M. Princivalle, merecedora por sus perfecciones del casi unánime desdén con que fué recibida*. [No press or date given]. Pamphlet of 14pp.
- The plot of the play with some critical remarks.
- Echagüe, Juan Pablo ("Jean Paul"). [Argentine].
- 28.—*Puntos de vista (Crónicas de bibliografía y teatro)*. Barcelona. Buenos Aires. Casa Editorial Maucci. 1905. 8°. 190pp.
- Critical articles for the most part published in *El País* (Buenos Aires). Among them appear discussions of *La gringa* by Florencio Sánchez and *El gringo* by Otto Miguel Cione.
- 29.—*Prosa de combate. Prólogo de Manuel Ugarte*. F. Sempere y Cia. Editores. Valencia. [No date given]. 8°. VIII+218pp.
- A series of critical articles on different subjects.
- "Otto Miguel Cione, *El arlequín*", pp. 43-54.
- "Ricardo Levene, *El odio*", pp. 55-61.
- "Florencio Sánchez, *Los derechos de la salud*", pp. 89-104.

- 30.—*Teatro argentino (Impresiones de teatro)*. Prólogo de Francisco García Calderón. Edición América. Madrid. 8°. [1917?] XXIV+236pp.

Dramatic criticism written for *La Nación* (Buenos Aires). Among the numerous articles are "Arturo Giménez Pastor, *Luz de sombra*" and "Victor Pérez Petit, *La ley del hombre*."

- 31.—*Un teatro en formación*. Buenos Aires. Imp. Tragant. 1919. 8°. 404pp. (Prolog by F. García Calderón).

This series includes critical studies of *La gringa*, *Moneda falsa* and *Los derechos de la salud* by Florencio Sánchez; *El gringo*, *Presente griego*, *El arlequín* and *El corazón de la selva* by Otto Miguel Cione; *Claro de luna* by Victor Pérez Petit; *Sensitiva* by Agustín Fontenela; and *Ganador y placé* and *Luz de sombra* by Arturo Giménez Pastor.

Estrada, Dardo.

- 32.—*Historia y bibliografía de la imprenta en Montevideo. 1810-1865*. Montevideo. Lib. Cervantes. José M. Serrano, Editor. 1912. 8°. 318pp.+ Corrigenda.

Estrada, Norberto.

- 33.—*Nuestros novelistas*. Eduardo Acevedo Díaz, Carlos Reyles, Xavier de Viana. Montevideo, Octubre de 1902. Imp. Calle San José, 61b. 32°. 30pp. With portraits.

Brief mention of early South American novelists, the influence of Zola in Uruguay and hasty characterization of the works of Acevedo Díaz, Reyles and Viana.

Fajardo, Heraclio.

- 34.—"Magariños Cervantes", 12pp. In *Notoriedades del Plata*. Buenos Aires. 1862. [No press given]. Paged separately. With portraits pasted in.

Also published in the *Rev. Hist. de la Univ.*, VI, 801-9.

Falcao Espalter, Mario.

- 35.—*Del pensamiento á la pluma. Variaciones literarias—Discursos—Esbozos críticos*. Luis Gili, Librero-Editor. Barcelona. 1914. 8°. VIII+352pp.

"Cartas literarias", pp. 257-80. Discussion of various topics:—unfavorable criticism of Roxlo's *Historia de la literatura uruguaya*; French and Spanish books in Uruguay; the possibility of literary independence in America; and the popularity of the publications of the *Biblioteca Renacimiento* of Madrid in the Río de la Plata.

"Don Carlos María Maeso. Semblanza literaria", pp. 281-95. Characterization of Maeso ("Máximo Torres") and his work, with a long quotation from one of his articles.

"El primer bibliógrafo uruguayo", pp. 296-303. Critical analysis of *Historia y bibliografía de la imprenta en Montevideo* by Dardo Estrada.

"*Los Buitres*, de don Rafael Fraguero (Bosquejo crítico de ese poema)", pp. 310-30.

- 36.—*El poeta oriental Bartolomé Hidalgo. Conferencia, leída el 18 de junio de 1918.* . . [Instituto Histórico y Geográfico]. Montevideo. Imp. "Renacimiento" de Luis y Manuel Pérez. 1918. 8°. 131pp.+Ind.+Erratas+Publicaciones del mismo autor. A well documented biography.
- Fernández y Medina, Benjamín.
- 37.—"La literatura uruguaya en 1891". [Revista de la Academia Literaria del Uruguay. Enero de 1892]. *Revista Nacional* (Buenos Aires), XV, 281-95.
- 38.—"Francisco Bauzá [Obituary] ", *La Revista*, I, 257-9.
- 39.—*La imprenta y la prensa en el Uruguay desde 1807 á 1900. Apuntes.* . . Montevideo. Imp. de Dornaleche y Reyes. 1900. 8°. 87pp.
- Written for the *Diccionario geográfico del Uruguay* compiled by Orestes Araújo. A brief history of printing in Uruguay with some account of the foundation and character of the principal newspapers and magazines.
- 40.—"Síntesis de la historia literaria." *Rev. Hist. de la Univ.*, V, 867-79; VI, 221-50, 829-42; VII, 169-80 (unfinished).
- Written to serve as a prolog to an *Antología Uruguaya*, the first volume of which was to be published by Fernández y Medina in 1894. This work did not appear.
- Ferreira, Eduardo.
- 41.—"Beba. Novela por Carlos Reyles." *Rev. Nac. de Lit.*, I, 9 and 19-21.
- 42.—"Primitivo por Carlos Reyles." *Ibid.* II, 205-6.
- 43.—"Bocetos montevideanos." Introduction (pp. XI-XV) to Víctor Pérez Petit, *Joyeles bárbaros*. Montevideo. Imp. Artística de Dornaleche y Reyles. 1907. 8°. XXXII+266pp.
- The introduction also contains other critical articles by Juan Más y Pi, L. Ambruzzi and J. M. Vargas Vila.
- Floro Costa, Angel.
- 44.—*Rasgos biográficos del Doctor Juan Carlos Gómez*. Montevideo. Imp. "El Siglo Ilustrado", de Turenne, Varzi y Ca. 1905. 8°. VIII+100pp. With portrait.
- A biography immersed in an explanation of the character and aims of J. C. Gómez, with some account of the times in which he lived.
- Fontela, José A.
- 45.—"A propósito de *Hojarasca (Campo y pueblo)* de Pedro W. Bermúdez." *Vid. Mod.*, V, 219-29.
- Gallinal, Gustavo.
- 46.—*Rodó. Conferencia leída el día 3 de diciembre de 1917.* . . [Instituto Histórico y Geográfico] *Con un discurso preliminar de Francisco J. Ros*. Montevideo. Imp. y Casa Editorial "Renacimiento". Lib. "Mercurio" de Luis y Manuel Pérez. 1918. 8°. 41pp.
- The speech by F. J. Ros is merely introductory. That by Gallinal discusses the style, ideals and ideas of Rodó.

García Mérou, Martín. [Argentine].

- 47.—*Libros y autores*. Buenos Aires. Félix Lajouane, Editor. Librairie Générale. 1886. 8°. 457pp.+Ind.

"*Tabaré* by J. Zorilla de San Martín", pp. 235-44.

Giusti, Roberto F. [Argentine].

- 48.—*Florencio Sánchez. Su vida y su obra*. Agencia Sud-Americana de Libros. Buenos Aires. 1920. 8°. 119pp.

A well documented biography and critical study. The most extensive work on this subject.<sup>3</sup>

Gómez, Juan Carlos.

- 49.—"Un artículo literario. . .", pp. 32-40 of A. Magariños Cervantes, *Violas y ortigas*. . . Montevideo. Imp. de El Siglo. 1880. 8°. XXIV+503pp.

This article deals with *Celiar* (by A. Magariños Cervantes) and was written in 1845.

Grecia, Pablo de.

- 50.—*Prosas: Omar Khayyám—Julio Herrera y Reissig—Rubén Darío—Villaespesa—Guerra Junquero*. Montevideo. Lib. Nacional. A. Barreiro y Ramos. Barreiro y Ca. Sucesores. 1918. 8°. 129pp.+Ind.

"Herrera y Reissig (Conferencia pronunciada en la ciudad del Salto y en el salón de actos públicos del Club Juventud Salteña, 1913", pp. 55-98. The literary personality of Herrera y Reissig, some biographical detail and a study of his work.

"*Los peregrinos de piedra* by J. Herrera y Reissig", pp. 101-4. Praise of this volume of poetry.

Herrera, Luis A. de.

- 51.—"Magariños Cervantes". *Primeras Ideas* II, 64-9.

Herrera y Reissig, Julio.

- 52.—"Conceptos de crítica". *La Revista* I, 139-50, 208-21.

<sup>3</sup>In this book Señor Giusti refers to the following critical and biographical articles which I did not have the opportunity to examine—Acedo Díaz, Eduardo—"Los últimos momentos de Florencio Sánchez". Letter from Rio de Janeiro (2-15-1913) to *La Razón* (Montevideo).

Adami, Angel S.—"Canastos! Los ojos de un dramaturgo. La calandria que silba y el anarquista que habla", *Caras y Caretas*, (Buenos Aires) Jan. 9, 1909.

Caruso, Juan A.—Introduction to *La tigre* (El Teatro Nacional, No. 103).

González Castillo, José—"Florencio Sánchez", *Anotaciones* (Buenos Aires) No. 3, Nov. 5, 1916.

"Mario"—"Florencio Sánchez, Impresiones personales", *La Nación* (Buenos Aires) Nov. 9, 1910.

Martínez Cuitiño, Vicente—"Florencio Sánchez y su obra; ensayo crítico", Pamphlet of the *Teatro Popular*, Año I, No. 5, Buenos Aires, 1919.

Mertens, Federico—Article on Sánchez in *Fray Mocho*, Nov. 7, 1913.

Michel-Dumas, M.—"Florencio Sánchez", *Última Hora* (Buenos Aires), Nov. 8, 1912.

Montevideo, Antonio—"Florencio Sánchez" *Ibid.*, Jan. 18, 1911.

di Napoli-Vita, "En la frontera", *Nosotros*, Jan. and Feb. 1908.

Pavoni, Santiago—"Qué hace en Italia Florencio Sánchez", *Última Hora*, May 23, 1910.

Rojas, Ricardo—"El Teatro de Florencio Sánchez (Conferencia)". *Nosotros* (Buenos Aires), No. 27, April, 1911, Vol. V.

Salaverri, Vicente A.—"*Del picadero al proscenio*". [No press given]. Montevideo. 1913, and, "Hablando con la viuda del dramaturgo", *Caras y Caretas*, Dec. 20, 1919.

Scarzolo Travieso, Luis—"Recordando a Florencio Sánchez: Florencio supersticioso", *El Plata* (Montevideo) No. 7, 1919.

Soiza Reilly, Juan José de—Article on F. Sánchez in the *Revista Popular* (Buenos Aires) Mar. 18, 1918.

Vedia, Joaquín de—"Florencio Sánchez, conferencia leída en el Teatro Nacional Norte", *Nosotros*, Vol. V, No. 28, May, 1911.

53.—"Sueño de Oriente by Roberto de las Carreras. *Ibid.* II, 367-72.

54.—"La Chacra, por José G. del Busto. *Ibid.* II, 472-92.

Herrera y Espinosa, Manuel.

55.—"Juan Carlos Gómez. Boceto literario." *Rev. de la Soc. Univ.*, I, 175-81.

56.—"Rafael A. Fragueiro. Boceto literario." *Ibid.* II, 31-5.

57.—"Alberto Palomeque. Boceto literario." *Ibid.* II, 354-8.

58.—"Bibliografía. *Estrellas fugaces*, por Carlos Roxlo." *Ibid.* III, 168-70.

59.—*Homenaje á José Enrique Rodó*. Editor: Máximo García. Revista "Ariel", Órgano del Centro de Estudiantes "Ariel". Montevideo. 1920. 8°. 224pp. With portrait of Rodó; autographs; and group picture of Rodó, Zorilla de San Martín and Comandante Bravo.

A series of short articles by the following writers:—Luisa Lusi, Joaquín de Salteráin, José P. Segundo, José P. Masera, Hugo Antuña, Julio Lerena Juanicó, Santiú C. Rossi, R. Montero Bustamante, Ismael Cortinas, H. Maldonado, E. de Salteráin Herrera, José G. Antuña, Germán J. de Salteráin, Juana de Ibarbourou, J. Zorilla de San Martín, Antonio Bachini, Rodolfo Mezzer, V. Pérez Petit, Carlos M. Prando, Francisco A. Schinca, Arturo Giménez Pastor, Gustavo Ruiz, V. Pesolano, Juan V. Ramírez and E. Manzanera del Campo.

Jiménez Pastor, Arturo.

60.—"El teatro nacional. Discurso pronunciado en la función inaugural del teatro uruguayo." *Vid. Mod.*, XI, 320-5.

Lamas, Andrés.

61.—Introduction to *Poesías de Adolfo Berro. Segunda edición. Precedida de la introducción por Andrés Lamas publicada en la primera edición y aumentada con una guirnalda poética*. Montevideo. Imp. Tip. á Vapor. MDCCCLXIV. 8°. 235pp. With portrait. (Introduction, pp. 7-37).

A brief biographical sketch, discussion of the possibility of the existence of a "national literature" in South America, and the consideration of Berro's poetry.

"... acaso el primer trabajo crítico de aliento realizado en el país." R. Montero Bustamante, *Uruguay á través de un siglo*, p. 433. (According to Dardo Estrada the first edition was published in Montevideo. Imp. del Nacional. 1842. XXXIII+198pp.)

Larreta, Eduardo R.

62.—*Crónicas de Fradique Mendes*. Montevideo. Luis y Manuel Pérez, Editores. Lib. Mercurio. 1914. 8°. 175pp.+Ind., three.

"Florencio Sánchez", pp. 35-8. A brief characterization of the man and his works.

"La moral de Misia Paca [Drama by Rosario Pino]". pp. 39-42. Brief analysis of the play and an account of its first performance.

"El teatro de los humildes", pp. 61-4. Impressions of this volume of poems by J. Herrera y Reissig.

Lasplaces, Alberto.

- 63.—Introduction to José Pedro Bellán, *Doñarramona* (Cuentos). Montevideo. Editor: Claudio García. 1918. 8°. 187pp.+Ind.

The introduction occupies pp. 5-14. Also published in *Opiniones*. . .

- 64.—Prolog to Rafael Barrett, *Diálogos, conversaciones y otros escritos*. . . Montevideo. Editor: Claudio García. 1918. 8°. VIII+144pp.

A characterization of the man and his work.

- 65.—*Opiniones literarias* (Prosistas uruguayos contemporáneos). Con un prólogo de Víctor Pérez Petit. Montevideo. Claudio García, Editor. 1919. 8°. 200pp.+Ind.

The prolog (pp. 5-10) contains brief biographical notes and a characterization of Lasplaces and his productions.

The following articles appear in the body of the work:—"Adolfo Agorio. Su obra literaria"; "José Pedro Bellán"; "Ernesto Herrera"; "Horacio Quiroga"; "El terruño por Carlos Reyes"; "El Ariel de José Enrique Rodó"; "Florencio Sánchez"; "Vaz Ferreira. Conferencista"; "Javier de Viana"; "El Ariel de Constancio C. Vigil"; and, "Alberto Zum-Felde".

López Bago, Eduardo.

- 66.—*Campaña crítica. Don Carlos María Ramírez como autor de Los Amores de María. Primer folleto*. Montevideo. Tip. "Nacional". 1888. 8°. 45pp.

Unfavorable impressions written in humoristic style.

Magariños Cervantes, Alejandro.

- 67.—"Marcos Sastre" (15pp.) in *Notoriedades del Plata*. Buenos Aires. 1862. 8°. Paged separately. Portraits pasted in.

Márquez Valdez, Doroteo.

- 68.—"Bibliografía. Correspondencia confidencial y política del Señor don Gabriel A. Pereira. . .". *Vid. Mod.*, I, 138-9.

- 69.—"———. *Historia de la República Oriental del Uruguay* por Pablo Blanco Acevedo." *Ibid.* I, 142-8.

- 70.—"———. *Bosquejo histórico de la República Oriental del Uruguay* por F. A. Berra." *Ibid.* I, 436-45.

- 71.—"———. *De Buenos Aires al Iguazú* por Manuel Bernárdez." *Ibid.* III, 436-8.

- 72.—"———. *Compendio de la Historia Oriental del Uruguay* por Isidoro de María. Tomo quinto." *Ibid.* IV, 438-45.

Martínez, Benigno T.

- 73.—*Ensayos literarios sobre los vates contemporáneos de ambas márgenes*. 1877. Est. Tip. del Boletín Oficial. Uruguay. 4°. 225pp.

Biographical and critical studies of sixteen writers, among them the Uruguayans—Adolfo Berro, A. Magariños Cervantes, Heraclio C. Fajardo, Melchor Pacheco y Obes, José Pedro Varela and Fermín Ferreira y Artigas.

Martínez, Miguel Víctor.

- 74.—*Florencio Sánchez. Episodios de su vida*. Montevideo. [No press given.] 1918. 12°. 32pp.

Martínez Vigil, Carlos.

- 75.—"Tiranos de América. *El Dictador Francia*, por Víctor Arreguine." *Rev. Nac. de Lit.*, I, 385-6.

Martínez Vigil, Daniel.

- 76.—"Libros y autores. *Los treinta y tres*, por Luis Melián Lafinur." *Rev. Nac. de Lit.*, I, 54-5.
- 77.—"Ni revista ni literaria. *José Pedro Varela*, por Orestes Araújo. *Un canto de ultratumba*, por Constantino Becchi." *Ibid.* I, 291-2.
- 78.—"Dos libros. *Mi año político, Tomo I'III*, por Alberto Palomeque. *Folletos Militares I. Vida del General Simón Martínez*, por José Luciano Martínez." *Ibid.* II, 106-7.

Melián Lafinur, Luis.

- 79.—"*Palmas y ombúes*, poesías de Alejandro Magariños Cervantes." *Anal. del Atenco*, IX, 42-7.
- 80.—*Semblanzas del pasado. Juan Carlos Gómez*. Montevideo. "El Antecuario" de Brignole y Cia. 1915. 8°. 448pp.  
An extensive account of the man and his times. Chapter XI (pp. 173-231) deals with Gómez as writer and teacher.

Mercante, Víctor.

- 80a.—Prolog to Marcos Sastre, *El tempe argentino* [La Cultura Argentina. 1919. 8°. 262pp.]  
The prolog (pp. 7-20) gives bibliographical and critical notes on the above book, followed by a biography of its author.

Montero Bustamante, Raúl.

- 81.—"*La raza de Caín*, novela por Carlos Reyles." *Vid. Mod.*, I, 296-300.
- 82.—"*Fragmentos de un manuscrito*, por Rafael Sienra." *Ibid.* II, 146-8.
- 83.—"*Alberto Nin Frias, Cervantes (folleto)*." *Ibid.* II, 436-8.
- 84.—"*Gurí*, por Javier de Viana." *Ibid.* III; 292-6.
- 85.—"*Los arrefices de coral*, por Horacio Quiroga." *Ibid.* V, 297-300.
- 86.—"*Harpas en el silencio*, por Eugenio Díaz Romero." *Ibid.* V, 378-87.
- 87.—"*Lirios (Colección de poesías)* por Ernestina Méndez Reissig. *Ibid.* VI, 445-6. (Signed "Z.")
- 88.—"*Ensayos de crítica é historia y otros escritos*, por Alberto Nin Frias. *Ibid.* VII, 145-9.
- 89.—"*Nativos*, por Santiago Maciel." *Ibid.* VII, 291-2. (Without signature).
- 90.—"*Soledades. Armonías crepusculares* por Carlos Roxlo." *Ibid.* VII, 438-43. (Signed "X").
- 91.—"*Gérmenes*, por Enrique Crosa. *Ibid.* VII, 443-4. (Without signature).
- 92.—"*Nuestros novelistas*, por Norberto Estrada; *De lo más hondo*, por Emilio Frugoni." *Ibid.* VIII, 448-50. (Without signature).
- 93.—"*Dolores y ternuras*, por Horacio O. Maldonado. *Zola, Conferencia* por Víctor Pérez Petit." *Ibid.* IX, 138-41. (Without signature).
- 94.—"*Leyendas guaraníes*, por Oriol Solé y Rodríguez. *Ibid.* IX, 289-90.
- 95.—"*Los modernistas*, por Víctor Pérez Petit." *Ibid.* X, 299-302. (Without signature).



- 96.—*Vida de Melchor Pacheco y Obes*, por Leogardo M. Torterolo. Con un prólogo de Daniel Martínez Vigil. . . *Ibid.* XI, 285-6. (Without signature).
- 97.—*La rendición (novela)*, por Arturo Giménez Pastor." *Ibid.* XI, 433-6. (Without signature).
- 98.—*El Parnaso Oriental. Antología de poetas uruguayos. Con un prólogo y notas crítico-biográficas. Edición ilustrada con varios medallones foto-grabados de poetas uruguayos.* Montevideo. 1905. 8°. 383pp.  
The prolog (pp. 5-12) is entitled "La poesía del Uruguay. Sus orígenes y su desenvolvimiento". The anthology contains selections from seventy-six poets. With each group of verses is a footnote giving date of the author's birth, his principal works and their character.
- 99.—"La literatura uruguaya" in *El Uruguay á través de un siglo (L'Uruguay á travers un siècle)* . . . obra escrita por Carlos M. Maeso. . . Montevideo. Tip. y Lit. Moderna. 1910. 4°. 533pp.+Ind. Spanish and French in parallel columns.  
The article by Montero Bustamante (pp. 427-38) gives a general survey of the principal tendencies of Uruguayan literature; the development of poetry, the novel, history, criticism, oratory, the drama; and general conclusions.
- 100.—"Florencio Sánchez." *Íbid. Mod.* [Second Series.] I, 287-9.
- 101.—*José Enrique Rodó. Carta al Dr. Gustavo Gallinal.* Montevideo. Tall. "La Buena Prensa". 1918. Pamphlet of 19pp.  
In this study the author praises the lecture on Rodó delivered by Gallinal (*q. v.*) and notes down certain comments on the idealism of Rodó and the moral significance of his work.
- Muñoz, Daniel ("Sansón Carrasco").
- 102.—*Colección de artículos. Con una introducción del Dr. Don Juan Carlos Blanco.* [Biblioteca de Autores Uruguayos]. Montevideo. Est. Tip. Editorial de La Lib. Nac. de A. Barreiro y Ramos. 1884. 8°. XXI+348pp. With portrait.  
The introduction consists of brief notes on the literature of Argentina and Uruguay, followed by general considerations of Muñoz as writer and critic.  
The only article dealing directly with Uruguayan literature is "Rafael A. Fraguero", pp. 286-99, a critical analysis of his works.
- Nin Frías, Alberto.
- 102a.—*Ensayos de crítica é historia y otros escritos.* Montevideo. Tall. de A. Barreiro y Ramos. 1902. 8°. 309pp. With portrait.  
"Ensayo sobre la *Vida Nueva* de José Enrique Rodó", pp. 9-22. An essay published in *El Siglo*, Nov. 17, 1898, dealing with the first of the two studies in *Vida Nueva*.  
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(To be continued.)

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## A COMPARISON OF TWO WORKS OF CERVANTES WITH A PLAY BY MASSINGER

The purpose of this paper is to compare the *novela* "El Celoso Extremeno" and the farce "El Viejo Celoso" of Cervantes, with each other and to contrast both with "The Fatal Dowry" by Philip Massinger; and furthermore to trace the connection, if there be such, between these two works of Cervantes and that of the English writer. In order to present this material clearly it is necessary first to give a résumé of the three productions.

### El Celoso Extremeno or The Jealous Extremaduran

The hero of this *novela*, or short story, by Cervantes is a certain Felipo de Carrizales, who, after having squandered all his patrimony, went to the Indies in search of a new fortune. Through long years of labor and hardship he succeeded in amassing great wealth. Although he is now rich he is old, and so decides to return to his native land. Since he has no relatives he is at liberty to live wherever his whim may suggest, and consequently takes up his abode in Seville.

He would fain take a wife but, being himself conscious of the great defect of his character—extreme jealousy—he is harrassed by the fear that marriage would forever destroy his peace of mind. He resolves not to wed. One day, however, he sees at a window a girl of fourteen years, and is suddenly so infatuated with her charms that he throws all his good resolutions to the wind and marries her. The wedding ceremony is scarcely ended when he proceeds to carry out a plan by which he thinks all occasion for jealousy may be removed. He buys an elegant house, closes up all the windows and outside doors (except one entrance door, the key to which he always keeps in his possession), and excludes every male being from it except himself and an old negro eunuch. Leonora, his wife, submits to all these arrangements, and lives tranquilly in the company of her maid servants, her slave women, and a duenna named Maria-lonso. But the old man's ridiculous precautions are all for naught for Loaisa, "un virote de la gente de barrio," is seized with the desire of gaining entrance to the jealously guarded house. Pretending to be a crippled musician, he gains by means of skill on the guitar first the admiration and then the confidence of

the eunuch who guards the only entrance door, and who, conquered by the entreaties of Loaisa, allows him to enter the house secretly. The duenna, the maid servants, and slave women are seduced by his entrancing music. The wicked duenna persuades Leonora to yield to the desires of Loaisa, but the jealous husband coming from under the influence of a magic ointment which, secretly applied by Leonora, has caused him to fall into a deep sleep, finds his young wife and Loaisa locked in each other's embrace the next morning. The shock is too severe for him to withstand. Before dying, however, he acknowledges with remorse that he was wrong to keep his wife in such seclusion, forgives her, and urges her to marry Loaisa. But Leonora prefers to take the veil.

### **El Viejo Celoso or the Jealous Old Man**

This farce opens with a conversation between Doña Lorenza, Cristina, her servant, and Hortigosa, her neighbor, in which Lorenza reveals the fact that Cañizares, her old husband, always locks the door when he leaves the house, and does not allow her to communicate with anyone on the outside of it. On this particular day, however, he has forgotten to lock the door and for the first time since her marriage she has an opportunity to talk with her neighbor. The women devise a means by which a "galan" and a "frailecico" are to be smuggled into the house by Hortigosa for the pleasure of Doña Lorenza and Cristina.

In the second scene Cañizares tells one of his friends that he is extremely jealous of his wife, but when his friend questions him closely he confesses there are no real reasons for his suspicion. As Cañizares enters his house, after dismissing his friend, he hears Doña Lorenza talking, and at once asks her with whom she is conversing. She answers: "With Cristinica." This reply seems to satisfy the husband, but still he warns her against talking to herself, saying that that might prejudice her against him. During this conversation between husband and wife, Hortigosa reappears with a "guadamecí," which she pretends she wishes to sell to Cañizares so she can have some money to aid her son who is in trouble. While Cañizares is looking at the "guadamecí" the lover slips from behind it into the adjacent room. Cañizares refuses to purchase the article offered by Hortigosa, but gives her a coin and orders her out of the house. She obeys after she has had her say. Doña Lorenza pretends to be angry because her husband has sent her neighbor away, and sulkily locks herself in a room, which, of course, is the one into which the lover has entered. From her retreat she carries on a conversation with Cristina, who is outside of the room and in the presence of Cañizares. She tells her servant how nice the lover is, and leads Cristina to inquire whether her lover, the "frailecico," is there also. The husband's suspicions are aroused to the highest pitch and he threatens to break down the door if Doña Lorenza does not open it. To prevent such a disaster she accedes to his demands, and as Cañizares rushes into the room she dashes a basin of water in his face, thereby giving the lover an opportunity to escape without being seen while the husband is wiping his face. Doña Lorenza upbraids her husband for his jealousy in such a loud tone of voice that the "aguacil" comes in to see why she is creating so much disturbance. He is followed by Hortigosa, a musician and a dancer. Cañizares accuses Hortigosa of being the cause of all the trouble but pardons her, and after a song and dance the farce ends.

### The Fatal Dowry

After the death of his Prince in the battle of Nancy in January, 1477, the Fieldmarshal of Charles the Bold of Burgundy had borrowed large sums of money in order to be able to continue the war and bring about an honorable peace. At the conclusion of this peace, as he could not satisfy his creditors the Fieldmarshal was thrown into prison, where he died. When his creditors refused to allow his body to be buried, his son Charalois in the full consciousness of filial duty resolves to sacrifice his young life to the creditors of his father, and takes the latter's place in prison. The magnanimity of Rochfort, the former magistrate of Dijon, who is filled with admiration at the son's fidelity to his father's memory, not only opens the doors of his prison and pays his debts, but also gives him his daughter's hand in marriage. This daughter, Beaumelle, the only heir of Rochfort, is a superficial girl who has been reared in luxury, and although she is in love with a young fop named Novall Junior she does not have the courage or desire to oppose her father's will in the matter of her marriage. A maid bribed by Novall influences her weak-willed mistress to Novall's favor, and the *amour* is carried on in such a notorious fashion that a friend of the young husband feels himself called upon to warn him. Charalois, however, supposes that the feeling of honor and duty is just as strong in others as in himself, and his confidence in his wife is unshaken. He sharply reproves his friend for the warning and allows Beaumelle entire freedom in the affair until he surprises her in the arms of her lover. Novall is forced to fight Charalois and is killed. But Charalois will not himself pass judgment upon his guilty wife; her father, his benefactor, shall be her judge. In a thrilling scene the old father pronounces the sentence of death upon Beaumelle, and Charalois carries out the sentence at once. Accused of the murder of Novall and Beaumelle by the fathers of the two victims, Charalois succeeds, nevertheless, in convincing the judge of the justice of his actions and is acquitted only to be stabbed to death by a client of Novall's house.

In "El Celoso Estremeño" and in "El Viejo Celoso" we have a striking illustration of the author's fondness for using the same material for different purposes. A Giannini says<sup>1</sup>: "The *novela* is serious, grave, sad, and the development is long enough to allow a preparation of action, an extensive study of the manifold characters, a richness and variety of scenes or situations which can not have place in the farce. And greatly different is the design, the intention, the coloring of them. In the farce the characters are burlesque, satirical, as they should be to divert and amuse the spectators, not to entice them to serious and painful considerations. Hence, a wave of 'comicità' pours out upon the old married man delineated jocosely and modeled upon the type of the traditionally jealous old man who is ridiculed and gulled in novel, comedy, and narrative poetry. The Carrizales of the *novela* is not joked—not even really

<sup>1</sup> Novelle di M. Cervantes, pp. 145-149.

betrayed—because Leonora, although compromised forever, is not possessed by Loaysa; the Cañizares of the farce is agreeably deceived and betrayed to the end."

At first sight one is inclined to think that there is no connection whatever between "The Fatal Dowry" and either the *novela* or the farce. Certainly in the English play there is not much to remind us of either of the Spanish compositions until the discovery of the wife's infidelity by her husband in Act IV, scene 2. It is evident from what has been said in the above résumé of the plots that the situation in "The Fatal Dowry" arises not from jealousy on the part of the husband and the seclusion of the wife, but from the infidelity of the wife who has had entire liberty. Only when we make a careful study of the three productions can we see a possible influence of Cervantes upon the English play, and even then we find this influence more often to result in contrast than in likeness.

In the *novela* the husband believes that the wife is guilty when in reality she is compromised but innocent; in the farce the husband believes the wife innocent when she is guilty. In Cervantes's productions the husbands suffer a misapprehension, while in the English play the husband has the correct understanding of the situation. In the farce and in the play the husband's suspicions are aroused by hearing the wife's voice in an adjacent room. In both cases the husband rushes into the room; but in the farce he is blinded by the water which is thrown in his face, and discovers no lover, whereas in the play he finds the lover and the wife. In the *novela* and in the play the husband actually sees the wife with the lover. In all three of the productions the evil intentions of the lovers are obvious, and furthermore in all three of them there is a woman who acts as intermediary. In the *novela* it is due to the duenna, who, wicked at heart, uses her persuasive powers to the utmost to induce the pure, innocent young wife to commit the sin, that Leonora finally yields to the lover's wishes. The duenna herself as a reward for this expects to enjoy the same forbidden fruit with Loaisa. In the farce we find two women playing the rôle of intermediary—the servant, who expects the same reward as the duenna in the *novela*, and the neighbor woman, who sees an opportunity to gain a little money. These two female characters find the wife willing and anxious to take their advice, a fact which is not found in the *novela*. In the play the servant of Beaumelle, the wife, is not very prominent, and is satisfied with money as a reward. She does not have occasion to

influence her mistress to any great extent, for Beaumelle, like Doña Lorenza, is already only too willing to gratify the desires of the lover. In all three of the compositions the wife has dutifully married the man that her parents have selected for her. In the *novela* she is contented and apparently happy with her lot, but in the farce she is not only discontented but even rebellious, while in the play she is neither particularly unhappy nor discontented.

The parents of the wife appear in the *novela* and are necessary to the development of the plot and the denouement. They regret that their daughter is shut up by her husband, but they do not seriously oppose the arrangement. They are called in at the end to hear the husband's charge against his wife. In the farce the parents of the wife are mentioned indirectly, but they never appear on the scene, while in the play Beaumelle's father plays a very important rôle.

Carrizales, as has been said, is a rich, jealous old man who allows his wife no communication with the outside world. Upon discovering his wife in a compromising attitude with Loaisa he is filled at first with a desire to have recourse to the unwritten law, but he is so completely shocked at his discovery that he swoons. When he regains consciousness he summons his wife's parents and brings a formal charge against her, and, without allowing her to present any defense, pronounces sentence upon her. But what a generous sentence! While still convinced of her infidelity to him, he bestows upon her an immense fortune, requests her to marry her paramour, and, confessing his own mistake in trying to shield her too closely, dies. Cañizares is also rich, old and jealous. Like Carrizales, he lets no male being cross his threshold. He says he has no reason for being jealous, but that he keeps his wife locked in the house to prevent her coming in contact with any malicious neighbor woman. When Hortigosa comes into the house to sell him a "guadameci" he is so incensed at her that he does not see the lover who slips into the adjoining room. Being duped by his wife into believing that his blind jealousy has led him to think she is not faithful to him, he forgives the neighbor woman whom he considered responsible for the misunderstanding.

In the matter of dealing with the husbands we find that the English play is in direct contrast to both the *novela* and the farce.

Charalois is a young man—in marked contrast with the other two husbands—and he is poor, so poor that he is imprisoned for

debts incurred by his father. His benefactor not only frees him from prison, but gives him his daughter and a fortune. He has had such high ideals of honor instilled in his mind that he believes all the world is honorable and upright, consequently he has entire confidence in his young wife's fidelity, even when warned that she is involved with Novall. When he discovers absolute proof of her infidelity his insistence upon the point of honor would do credit to the most inexorable Spaniard. He calls Novall to task and kills him in a duel. Then he accuses Beaumelle before her father, receives his decree of punishment, and carries out the sentence of death upon the guilty wife.

In the *novela* the wife is young—fourteen years of age—poor and unsophisticated, and when her jealous old husband shuts her off from the world she yields without any complaint. Since she has been reared in simple fashion and knows nothing of extravagance, her wants are few, and she is content to live as her husband directs because she thinks that is the proper thing to do. When the seducer finally gains access to the house and makes his unseemly proposals to her through the duenna, she is with difficulty persuaded to yield to the glowing entreaties of the wicked woman, and reluctantly enters the room with Loaisa, where, we are told, both her strength and that of the lover is so consumed in her resisting his advances that from sheer exhaustion they fall asleep in each other's embrace, in which compromising attitude they are discovered the next morning by the wronged husband. Accused by her husband in the presence of her parents and the duenna, she is too overcome by the blow to assert her innocence, and upon her husband's dying of remorse over belief in her guilt she retires to a convent, in spite of the request of her husband that she marry Loaisa.

Doña Lorenza says that she did not *take* her old husband, but that he had been *given* to her, and that were she free again she would bite off her tongue rather than say "yes". She is not slow to condemn her husband to the neighbor woman the very first time that she converses with her, and she is ready to accept the attentions of any "galan" who may be smuggled over the threshold for her. In a fit of rage at Cañizares she finds an excuse for locking herself in the room with the lover, and drives her husband almost frantic with jealousy by the rapid-fire conversation that she carries on with Cristina while she (Lorenza) is enjoying sin with the "galan." Her lustful nature being satisfied, she furnishes her paramour a

means of escape when she temporarily blinds her husband by dashing a basin of water in his face. She then rails at Cañizares for his insane jealousy in such terms that an officer of the law comes in to restore peace. As a climax she compels Cañizares to pardon Hortigosa for her part in the episode, and says she kisses the hands of all neighbor women.

Beaumelle is neither very young nor unsophisticated. She obeys her father's request to marry Charalois because she is too helpless to struggle against parental authority, although she is in love with Novall. Given entire liberty of conduct by her husband, she makes unrestrained use of this liberty with her lover. When in the presence of her father she is accused by Charalois of immoral relations with Novall, she confesses her indiscretions and welcomes death as a just punishment.

Leonora, young, guileless, and strongly influenced by the duenna, submits, but, before actually committing the sin of infidelity to Carrizales, is brought to a realization of the act and successfully resists the advances of Loaisa. Thus while she is compromised and believed by her husband to be guilty she is in reality innocent. She is too crushed, however, by the accusation of Carrizales to offer any defense and allows him to die without undeceiving him. Beaumelle, weak-willed, gives herself up wholly to Novall, and receives her punishment without offering any resistance. Thus we see the treatment of the wife in the English play is the direct opposite to that in the *novela*, except that neither Beaumelle nor Leonora presents any plea for clemency.

The three paramours have at least one common characteristic—they are evil-minded. In the beginning, it is true, Loaisa is only curious to know what is hidden in the house of the rich Carrizales that entrance to it should be so difficult or impossible. Upon seeing Leonora, however, he is so inflamed with lustful passion that he leaves nothing undone to gratify his desires, and Leonora owed nothing to any good intentions on his part. The "galan" in the farce is willing to play the rôle, not through any particular passion for Lorenza, but merely because she is a woman. He sneaks into the house fully hidden behind the "guadameci" and sneaks out again without any danger to himself and without contributing a single word to the conversation. Novall is clearly a libertine, whose only thought is to satisfy his lasciviousness with Beaumelle. He insults the friend, Romant, when the latter pleads with him not to take



advantage of Beaumelle's love for him, and when surprised in his sin with her he is too cowardly to fight until forced into the duel.

What are the indications that Massinger was conversant with the subject-matter in the *novela* and the farce of Cervantes? Aside from the possibility that when it comes to dealing with the punishment of Beaumelle Massinger had in mind the Spanish point of honor which required the wronged husband to punish the erring wife, the internal evidence is slight. The striking contrast between the portrayal of the husbands by the two writers may indicate a difference in national point of view, but to say so would probably strain the point of a matter that may be due only to accident. As far as time is concerned, it was possible for Massinger to know the Spanish productions. If he had knowledge of them it must have reached him through some other language than English, for the "Novelas Ejemplares" of Cervantes, although printed in Spanish in 1613, and translated into French in 1614, were not published in English until the edition of Diego Pineda (James Mabbe) appeared in 1640. As "The Fatal Dowry" was written in 1619, and published in 1622, the possibility exists that Massinger knew the works of Cervantes discussed above, but that he was influenced by either of them in his own production is not sustained by the evidence.

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## RECENT ARGENTINE POETS

Unity of theme and continuity of development for the last ninety years give Argentine literature an unusual interest for the student. When Esteban Echeverría returned from Europe in the year 1830 he brought with him an enthusiasm for English romantic poetry that produced its first fruit in 1832 in a little volume entitled *Elvira, o la novia del Plata*. Romanticism thus appeared in Argentine literature earlier than in Spanish literature. *Elvira*, however, had little that was Argentine about it beside its sub-title. It was *La Cautiva*, published in 1837, that gave Argentine literature its first thoroughly original production.

In a preface to the poem, Echeverría declared that poetry in America in order to shake off European influence and develop a power of its own must reflect the colors of the physical nature that surrounds Americans. In his poem he intends to depict the poetical character of the pampa but in order not to reduce his verses to mere description he places in its vast solitude two human beings, united by the double bond of love and matrimony, and subjected to the dangers that beset the colonist in the trackless waste. The student of *La Cautiva* will find in Charles Darwin's *Voyage of the Beagle* instructive sidelights thrown on Echeverría's descriptions of the wild life of the pampa, the savage Indians and the even crueler grass fires. The English scientist at the very time when the poet was engaged in his work made an overland journey of four hundred miles from Bahía Blanca to Buenos Aires and has left an unsurpassed record of his experiences on the pampa.

The challenge of Echeverría's *La Cautiva* and the exhortation of the preface had an immediate effect on the young men of his day. Bartolomé Mitre, Luis L. Domínguez, José Mármol and Juan María Gutiérrez. All wrote verses on various aspects of Argentine life. The last became Rector of the University of Buenos Aires; and, during the decade of the seventies, edited literary journals which maintained the aesthetic doctrine of Echeverría. Under his influence came José Hernández, the author of the most famous of all Argentine books, the gaucho poem, *Martín Fierro*. More distinctly a pupil of Gutiérrez was Rafael Obligado, whose volume of *Poesías* in 1885 brought the description of Argentine nature, its rivers, birds and trees, to a climax of beauty. Openly avowing himself a disciple of Echeverría, Obligado urged other poets to follow in the same path.

Lancémonos nosotros sus hermanos  
por la senda inmortal de Echeverría.

But the adjuration fell on deaf ears. The decade of the eighties was distinctly the period when the imitation of French poetry began that was to last for thirty years. With the advent of Rubén Darío to Buenos Aires in 1893 there grew apace the cosmopolitan trend in poetic thought, known as the modernista movement, when poets sought for beauty in imaginary lands. Perhaps the most vigorous and original of Darío's circle was Leopoldo Lugones, who carried the excesses of modernista composition to a point that amazed even the master. Strange to say, it was Lugones that again directed attention to the wealth of poetry that dwells in the Argentine country. The immediate occasion for Lugones' first effort of this sort was the celebration of the hundredth anniversary of Argentine independence in 1910, when he sang his native land in the long poem *A los ganados y las mieses*. And in his volume, *El Libro de los Paisajes*, 1917, he was even more distinctly Argentine in inspiration.

In 1917 there appeared an *Antología contemporánea de poetas argentinos*, the purpose of which, according to the preface of the compilers, was to make known the work of the young men, especially those who had written after 1913, because since that date "han evolucionado espíritus y trasmutado valores; han aparecido nuevas figuras y modificado maneras." Important names in this anthology are those of Fernández Moreno, whose daring and somewhat coarse pictures of country life attracted much notice; Arturo Capdevila, professor in Córdoba; Ricardo Rojas, whose lectures and books on Argentine literature have made him the foremost literary historian of his country; and Ernesto Mario Barreda.

The latter is represented by his poem *La Ciudad*, which also heads the collection of recent poems entitled *El Himno de mi trabajo*, published in 1921. Though Barreda sometimes ventures into the country and describes the home-coming of the cows, it is evident that he is more interested in the human element about him. He has more enthusiasm for the great city of Buenos Aires.

La ciudad se extiende, cubre el horizonte,  
Y apenas su brío logran limitar:  
De un lado la pampa, sin un solo monte,  
Y del otro el río, grande como un mar.  
Marco de esmeralda, marco de turquesa,  
Le ciñen y a veces, cual una visión,

Tiene la dulzura de una dogaresa  
Que la tarde mira desde su balcón.

No doubt Barreda is sincere in the expression of his pleasure at walking over the dew-covered grass past the cornfields while birds circle above his head (*El Corazón en la mañana*); but he really admires much more the well-ordered beauty of a rich man's house and grounds.

Los eucaliptus le forman  
Un marco sombrío al parque,  
Recortado en felpa verde  
Bajo sus copas gigantes.  
Allí se rompe el ariete  
Del pampero formidable,  
Y cual una dulce brisa  
Penetra en los duraznales.  
La escalinata de mármol  
Sube a la mansión amable,  
Cuyos rojos techos surgen  
Y verdes ventanas abren  
Entre macizos de dalias  
Que decoran los arriates.  
La carretera, no lejos,  
Hasta el pueblo, no distante,  
Su cinta de ocre extiende.

Ciclistas, algún carruaje,  
Pasan por entre una nube  
De leve polvo flotante.

\* \* \*

Desciende la escalinata  
Una mujer inquietante:  
Viene vestida de hombre,  
Sombrero, botas y traje  
De cabalgar. En la mano  
Lleva el látigo y los guantes.  
Sus crespos cabellos rubios  
Bajo las alas le salen,  
Y sus labios se dibujan  
En vivo trazo de lacre.  
Baja riendo con un  
Joven insignificante.

(*Paisaje moderno*)

The name of Pedro González Castellú also appears in the anthology, but he is better represented by his volume *Ocio*, 1921. His poems are marked by a touch of melancholy which becomes a bit satirical when he revisits his native village.

A poet of the gentler aspects of country life is Juan Burghi in his three recent volumes, *Al borde del sendero*, 1919, *La Quietud del remanso*, 1920, and *Madre Tierra*, 1921. He has a keen eye for all the details of country life, the cultivated fields, the cows, calves, sheep, lambs, the drowsy afternoon, the passing train, the peach tree in bloom, the loaded hay cart creaking homeward. He has, too, a fine sense of rhythm with a delicate ear for the music of country sounds.

Todos los días, desde el alba incierta,  
canta la noria su canción fecunda,  
y entre los surcos que su chorro inunda  
lentamente la vida se despierta.

Al compás del pausado tableteo,  
van subiendo los plenos cangilones

que desbordan en rítmico goteo  
para aplacar la sed de los terrones.  
(*La Noria*)

In his poem, *Los Bueyes*, he seems to reproduce perfectly the slow swaying walk of the oxen.

Por el sendero estrecho, polvoriento y quebrado  
que, como una serpiente, se retuerce en el prado,  
agobiados, cansinos, melancólicos, lentos  
retornan del trabajo los bueyes macilentos. . . .  
Caminan enfilados, la cerviz humillada,  
de sus húmedos ojos serena la mirada,  
moviendo a cada paso la cabeza potente,  
como si respondieran afirmativamente  
a una idea constante. . . . Con monótonos pasos,  
avanzan adornando el sendero con trazos  
y, al caminar, levantan el polvo con las patas.  
Tienen el mismo aire de las viejas beatas. . . .  
y al verlos tan serenos, tan graves y rumiando,  
cualquiera pensaría que van monologando. . . .  
En sus ojos enormes, redondos y serenos,  
llenos de mansedumbre, —son ojos nazarenos,  
son ojos candorosos, de un recato extremado,  
pues nunca los empañan las nubes del Pecado. . . .  
parecen condensarse la paz y la poesía  
preñadas de tristeza, de cuando muere el día  
en los campos desiertos, o la angustia secreta  
de soportar el yugo que torpe los sujeta. . . .  
Son ojos misteriosos, son ojos melancólicos  
que tienen la dulzura de los cantos bucólicos. . . .  
Caminando enfilados, nostálgicos y lentos  
retornan del trabajo los bueyes macilentos.  
De tal manera llegan de un lago a las riberas  
e, internando en el agua las patas delanteras,  
beben todos a un tiempo, sorbiendo con gran ruido  
el agua y, cada trago, diríase un latido  
al pasar la garganta. La tersura del lago  
los retrata amorosa y, al absorber el trago,  
las imágenes tiemblan y cada buey parece  
besarse con su imagen propia que se estremece. . . .  
Por el sendero estrecho, polvoriento y quebrado  
que, como una serpiente, se retuerce en el prado,  
agobiados, cansinos, melancólicos, lentos.  
retornan del trabajo los bueyes macilentos. . . .  
Caminan enfilados bajo la religiosa,  
dulce paz de la tarde que muere silenciosa,

reflejando en sus ojos, de mirada cansina,  
 el disco enrojecido del sol que ya declina  
 y que, amorosamente, los besa de soslayo  
 con la suave dulzura de su muriente rayo. . . .

The pampa is so completely identified with one's idea of Argentina that it is necessary at times to be reminded that the far west of the land is bounded by the lofty peaks of the Andes. Their snows feed the streams that give the life blood to the irrigated crops of vegetables raised for the markets of Buenos Aires in the provinces of San Juan and Mendoza. Farther south are great lakes that lie on the boundary of Chile. A poet familiar with this region is Miguel A. Camino, whose volume of verses, *Chacayaleras*, 1921, contain sketches as rugged as the bold cliffs that inspired his song. A "chacayalera," he explains in a glossary, is a person or thing coming from a forest of chacays, a kind of tree whose wood is highly valued "por su gran poder calórico." The need of good firewood is evident to one who reads Camino's poems of the icy torrents, the winds and the poor sheep who die of exposure to seven days' continuous snow-fall.

The scene of his poems is the little village of San Martín de los Andes, on Lake Lacar, which he sketches thus:

<i>Al pié:</i>	Un árido tapiz de hosco balasto.
<i>A un lado:</i>	las cristalinas ondas del Lacar.
<i>En torno:</i>	una regia cintura de esmeralda,
<i>A lo lejos:</i>	una cresta de tinte lapislázuli,
<i>Sobre ella:</i>	un cono de límpido alabastro:
	el Ipela nevado. Y a su espalda:
	un enigma y lo oculto: Chile, el Mar. . . .

(*Límites*)

A familiar sight in this town is

Una mula. . . . Sobre ella, una india arrebujada.  
 Y la bestia, triste y flaca, muy arqueada,  
 sigue humilde a un chiquillo que la tira del bozal.  
 La visión de la huida a Egipto, se aparece a mi retina.  
 pasa lenta, silenciosa y se esfuma en la opalina  
 penumbra nocturnal.

(*Visión*)

The poet's emotions are greatly stirred by the majestic lakes and volcanoes or by the rushing torrents.

De las cumbres nevadas se desliza,  
labrando un ancho cauce entre las peñas,  
un torrente glacial, que luego ondula  
y cae en la llanura, convertido  
en cascada de espuma y niveas hebras.

Después, corre en arroyo cristalino  
despidiendo, al chocar contra las piedras,  
chispas de agua que al saltar semejan  
finas agujas persiguiendo perlas.

Y al contemplar la transparencia vítrea  
que permite admirar las blancas vetas  
de los rojos guijarros de su lecho,  
y doradas películas de mica  
temblando en el cristal de sus moléculas,  
es tanta la emoción que llena mi alma  
que caigo de rodillas y me inclino  
para besar sus aguas al beberlas.

(*La Cascada*)

Beauty of a human sort, too, attracts his eye.

—Hermosa chacayalera  
bronceadita por el sol,  
dame un beso,

—Ay que nó, "pué mi ñor!"<sup>1</sup>  
Esas cosas no se piden,  
ni se venden, ni se ofrecen:  
se cosechan entre dos.

De esos dos, estoy yo sola.  
No ha venio, aún ñor,  
el que coseche en mi boca  
el beso que usía me pide  
y no quiero darle yo.  
Ay! que no! . . .

—Hermosa chacayalera  
bronceadita por el sol!

(*Chacayalera*)

A very different sort of poet is Carlos Obligado. A true son of his father, Rafael Obligado, he may be called the representative of the third generation who have written according to the doctrine of Echeverría. Writing in his ancestral home, La Vuelta de Obligado, which overlooks the lordly river, he has put into his *Canto al Paraná*, the many aspects of the landscape that has confronted his eyes from

<sup>1</sup> Ñor, señor.

childhood. The *Canto al Paraná* is a long poem, filling nearly thirty pages of his volume of *Poemas*, 1920. Space allows the quoting of only a few lines, but these few give a beautiful picture of the lifting of the morning fog.

. . . ¡Venid a él, hermanos en la patria :  
 A la ciudad aurívora un momento  
 Hurtad los bríos que el esfuerzo abate,  
 Y esclareced el alma en su hermosura !  
 Vedle surgir, cuando en oriente apenas  
 Raya tranquila el alba, del tendido  
 Manto brumal que le visitó la noche,  
 Y el aura matutina esfuma leve.  
 Cántico puro en la penumbra esparce  
 El despertar multísono del día;  
 Vasta blancura en rededor difunde  
 La hora virginal. Con armiñada  
 Nitidez, en el ampo de la niebla  
 Flota la luz suavísima; el lucero  
 Abre en la inmensidad la flor de nieve  
 Del nativo jazmín. . . . Mas ya vecino,  
 Preluce el sol en la estival aurora :  
 Rota la cerrazón, huye en vellones  
 De vapor sonrosado, y el paisaje  
 Asoma entre sus velos, en dispersas,  
 Radiosas pinceladas. Allá un vago  
 Contorno oscuro se precisa, y verde  
 Muestra un sauzal que despereza el viento  
 De aquella claridad, surge un brillante  
 Recodo de agua límpida; del fondo  
 De aquel girón translúcido, un gallardo  
 Flamear de empenachadas cotaderas. . . .  
 Y rompe el sol, y soberano enciende  
 La perspectiva inmensa : arde en la plata  
 De los arroyos serpentinos, orla  
 Los arboledos eminentes, rie  
 Sobre el verdor de los isleños prados;  
 Mientras, cerrando con lejana curva  
 El escenario incomparable, tiende  
 En oro y fuego el Paraná su excelso  
 Trazo de luz, sobre la oscura tierra.

The eleven-syllable blank verse is a difficult one to manipulate without falling into mere prose. Carlos Obligado is one of the very few who have accomplished success in this form of Spanish verse. He maintains the poetic diction throughout.



No discussion of the present realistic phase of Argentine poetry would be complete without mention of Manuel Gálvez. His realistic novels, revealing to thousands of readers the intimate social life of the provincial Argentine cities, have made him the foremost of Argentine novelists and have made his name famous wherever Spanish is read. In 1920 he republished a volume of verse, *Sendero de humildad*, dated originally 1909, with a preface which explains his purpose.

Hoy los poetas han impuesto la tendencia realista, y su triunfo ha habituado al público. Sin embargo, mi libro logró al aparecer el mejor de los éxitos: fué discutido. . . . Lo que no puede dudarse es la importancia que tuvo este libro y la influencia que ejerció en la evolución de la poesía argentina. Fué, en cuanto a los asuntos, los sentimientos, la filosofía y el lenguaje, la primera reacción contra el decadentismo. Los poetas decadentes cantaban a Grecia y a Versalles; evocaban, mediante una información de cuarta mano, faunos, princesas y walkirias; y usaban una terminología convencional, vaga y libresca. *Sendero de Humildad* evocaba nuestras ciudades de provincia, las plazas, las casas viejas, los pequeños puertos, las montañas; hablaba de muchachas soñadoras, de indios, de sencillas gentes del interior del país; y empleaba un lenguaje claro y nuestro, con palabras y modismos nuestros. Era también mi libro una reacción contra el parisienismo dominante entonces, y representaba una orientación argentinista, y española. Pero no quiero apropiarme todo el mérito de la iniciativa. Darío, Carriego, Banchs, Mario Bravo, y sobre todo Lugones—iniciador de cuanta tendencia literaria ha habido en el país durante los últimos veinte años,—escribieron versos realistas antes que yo.

A fine example of Galvez' poetic work is *Aldea triste*.

Verano. Tarde un poco nublada y soñolienta.  
 El cielo, espeso y pardo, sin luz de sol, parece  
 que nos fuera a aplastar, Hay ardores de siesta.  
 Hay pesadez y hastío. Entre el verde insistente  
 blanqueando están las pobres casuchas de la aldea.  
 Hoy los cerros lejanos y bajitos son grises.  
 El agua de la acequia transcurre turbia y lenta.  
 Por la calle no anda ni un alma. Ya pasaron  
 chirriando las monótonas y dormidas carretas  
 que los bueyes arrastran melancólicamente.  
 Las vacas paso a paso vuelven con su tristeza.  
 Un coche cruza. Es gente que abandona el pueblito.  
 Los ojos van siguiendo la última polvareda.  
 Se siente el alma ahogada, casi no se respira. . . .  
 No sé qué tengo . . . Noche; ; dame tu luz de estrellas!

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## VIAJES POR ESPAÑA

### VII. LA LEYENDA DE LOS INFANTES DE LARA

En el mapa lingüístico-folklorico de España que con su acostumbrada amabilidad me había preparado mi distinguido amigo don Ramón Menéndez Pidal ya estaba arreglada para mí una parte del viaje que había de hacer. Yo había ido a España para recoger cuentos populares donde la tradición todavía se encontrase en pleno vigor. Algunos lugares debían visitarse de preferencia: el este de la provincia de Burgos por Salas de los Infantes, el sur de la provincia de Ávila, Soria, Cuenca, Teruel, y partes de Andalucía. Santander, Palencia y la parte de Burgos por donde hasta ahora había andado habían resultado prolíficas en cuentos y romances, pero eran regiones algo exploradas, particularmente por los buscadores de romances. Por eso era necesario salir a explorar tierras nuevas, ir a donde ningún folklorista hubiese antes ido; y un hermoso día del mes de agosto salí de Burgos para Salas de los Infantes, pueblo antiquísimo de unos 5000 habitantes situado en el extremo sureste de la provincia, y cuna de bellas y sangrientas leyendas castellanas de pasados siglos.

El viaje fué en coche-automóvil. Salimos a las ocho de la mañana y llegamos a Salas de los Infantes a las doce; cuatro horas para un trayecto de cincuenta kilómetros. Pero es que los caminos son malísimos y hay muchas subidas y bajadas. Además en todos los pueblos el auto se detiene para descargar y recoger pasajeros, correo y hasta muchos artículos de comercio. El paisaje es de lo más pintoresco y hermoso que se puede imaginar. La Sierra de Burgos me pareció una inmensa agrupación de mesetas, cuevas, vallecitos y Panuras; por todas partes hierba en abundancia y aquí y allí pequeños rebaños de ovejas. En los valles, por los riachuelos se presentaba de cuando en cuando un pueblecito o un caserío pobre donde unas cuantas personas, entre ellas siempre algunos niños, esperaban la llegada del auto, silenciosas y austeras. En estos pueblecitos castellanos no hay la animación y el bullicio característicos de los pueblos de Andalucía. Diría uno que están siempre tristes, que la moderna máquina viajera los aterra. Pero no; es el carácter castellano. En todas partes de Castilla pasa lo mismo; al principio, a la primera vista, los castellanos son siempre esquivos y demasiado austeros. Se entregan con mucho cuidado y al parecer con desconfianza. Hay que conocerlas bien a estas almas nobles para poder sacar algún

provecho siquiera de su conversación. No recuerdo ahora los nombres de todos los pueblos por donde pasamos. Me vienen a la memoria solamente Ontoria, Cubillos, Cuevas, Mambrillas, Hortigüela, Barbadillo del Mercado. ¿Cómo se me había de olvidar Barbadillo?

Desde que salí de Burgos hasta que volví a los cinco días después de visitar Salas, Barbadillo, Contreras, Santo Domingo de Silos, Covarrubias, mi vida fué una serie no interrumpida de emociones. Y todo, todo lo que me pasó va directa o indirectamente relacionado con la Leyenda de los Infantes de Lara. Desde que salí de Burgos no pensaba yo en otra cosa. Iba sentado al lado del *chauffeur* y al llegar a Hortigüela éste me indicó los cercanos pueblos de Lara. Campo Lara, San Millán de Lara y el castillo de Lara. Aquí estamos ya en el valle del río Arlanza y en los lugares donde se desarrolla la antigua leyenda. Los nombres mismos me emocionaban, y con razón. Parecía que soñaba. Yo que había estudiado muchas veces los detalles geográficos de la leyenda me encontraba ahora en la tierra misma donde vivió y vive. Se me figuraba que ya no me faltaba más que encontrarme con el mismo Mudarra montado en un brioso caballo árabe que asomaba por una cañada persiguiendo a violencia de carrera al traidor de Ruy Velázquez. Pero esto no era más que un principio. Llegamos a Barbadillo a tres kilómetros de Salas, pueblo donde vivió doña Lambra, la vengativa tía que tramó la trágica muerte de sus sobrinos, los siete infantes de Lara. Todavía en el día de hoy les dicen a los habitantes de Barbadillo los alambrados o *alambrados*. Apenas divisé yo el pueblo de Barbadillo cuando comencé a recitar mentalmente algunos versos del famoso romance que nos ha trasmitido las quejas de doña Lambra a su marido:

—Yo me estaba en Barbadillo, en esa mi heredad;  
mal me quieren en Castilla los que me habían de aguardar.

Matáronme un cocinero so faldas del mi brial.  
Si de esto no me vengáis yo mora me iré a tornar.  
Allí habló don Rodrigo, bien oiréis lo que dirá:  
—Callede, la mi señora, vos no digades atal.  
De los infantes de Salas yo vos pienso de vengar.

Llegado que hube a Salas de los Infantes lo primero que hice fué visitar las ruinas del antiguo palacio, donde don Gonzalo Gustios de Lara vivió con su esposa doña Sancha y sus siete hijos. Era un palacio inmenso con siete salas, cada una de las cuales estaría dividida en varias habitaciones. Después visité la iglesia parroquial de Salas.

la iglesia de Santa María de Salas, donde están enterradas, según la leyenda, las cabezas de los siete infantes al lado del evangelio. Visitados los existentes monumentos relacionados con la leyenda me entregué con entusiasmo a buscar cuentos y romances y la cosecha fué muy abundante. Entre otros materiales valiosos encontré dos preciosas versiones de los romances de Gerineldo y la Niña Guerrero. Tres días estuve en Salas recogiendo folklore, yendo de allí a pie a los vecinos pueblos de Castrovido y Hacinas. Sobre la leyenda de los infantes de Lara recogí varios cuentos y tradiciones. Antes de despedirme de Salas la curiosidad me llevó a ver el lugar donde quedó estampada la herradura del caballo de doña Lambra cuando según una tradición enteramente fantástica huía ella de los infantes y el caballo dió un bote y fué a dar con ella en la Laguna Negra. Algunos de mis lectores no conocerán todos los detalles de la leyenda de los infantes y por eso voy a contar brevemente sus más salientes detalles, consagrados en las antiguas crónicas y en los romances.

Ruy Velázquez de Lara, un hidalgo castellano de Vilvestre se casa en Burgos con doña Lambra de Bureba, prima hermana del conde de Castilla, Garci-Fernández. Las bodas son muy espléndidas y asisten a ellas gentes de todas partes, entre ellas los siete infantes de Lara, sobrinos de Ruy Velázquez, con su madre doña Sancha. De repente las bodas se ven turbadas por una acalorada disputa sobre el lanzar al tablado, un tablado o pequeño castillo elevado, al que los caballeros tiraban sus varas para derribarlo. Doña Lambra y doña Sancha se dicen palabras injuriosas. Según los romances doña Lambra le echa en cara a doña Sancha el parto prodigioso de los siete hijos. Gonzalo, el menor de los infantes mata a un caballero, primo de doña Lambra. Se queja ella con su marido y éste se dispone a castigar a su sobrino. Gonzalo se defiende y resulta tal contienda que ya los del bando de los infantes van a batirse con los del bando de Ruy Velázquez; pero gracias a la mediación del Conde de Castilla y de Gonzalo Gustios se hacen las paces. Se acaban las festividades y Ruy Velázquez se va con el conde a la guerra. Doña Lambra se va para Barbadillo, su heredad, acompañada por sus sobrinos, los siete infantes y su madre doña Sancha, hermana de Ruy Velázquez. Pero apenas llegan a Barbadillo se despierta en doña Lambra la sed de venganza y hace que uno de sus criados insulte vilmente a Gonzalo arrojándole en la cara un cohombro lleno de sangre. Siguen los infantes entonces al criado y le matan con sus espadas aunque se había acogido bajo el manto de su señora. Se van los infantes para Salas y cuando llega Ruy Velázquez

a Barbadillo su mujer le cuenta su afrenta y el marido urde la traición. Entrega despiadadamente a los siete infantes a los moros en el Campo de Almenar, donde todos son descabezados, y al padre le envía a Almanzor para que éste le mate. El rey moro le mete en prisiones para darle su libertad cuando sus capitanes llegan con las cabezas de los infantes. Gonzalo Gustios las reconoce y llora sobre ellas, y vuelve desconsolado a su palacio de Salas donde vive pobremente. Más tarde su hijo bastardo, Mudarra, viene de la corte de Almanzor a vengar a sus siete hermanos y da muerte al traidor de Ruy Velázquez y a su esposa doña Lambra.<sup>1</sup>

Salí de Salas de muy mala gana. Ya habían pasado tres días pero todavía no encontraba calma mi espíritu. Algo me tiraba a la tierra de los Infantes de Lara y se me figuraba que allí dejaba algún ser querido que no debía abandonar; pero hice el sacrificio y me despedí. Hice el viaje a Barbadillo, ya de vuelta, a pie, una distancia de tres kilómetros. De cuando en cuando me detenía y volvía la cara hacia Salas porque se me figuraba que cada vez que veía el pueblo iba a ser la última, pero la última vez que esto me pasó ya había desaparecido; se veía solamente el pueblo cercano de Hacinas. Era un día caluroso y todo el ambiente, tierra, cielo, y sol, se presentaba como una monótona inmovilidad, un silencio tan extraño que casi me molestaba. A la izquierda llevaba el río Arlanza. De repente observé que un pajarraco de indefinible especie (por lo menos para mí, pecador) volaba a mi derecha al lado del camino. —Para agujeros estamos,— dije yo, hablando a solas; y como verán mis amables lectores, agujeros eran y buenos, que para malos me bastaban los de la trágica leyenda.

Pero por fortuna no tuve tiempo para pensar mucho en agujeros. Perdí de vista al pajarraco y a unos doscientos metros adelante vi que caminaban despacio hacia Barbadillo dos niños. Apresuré el paso y casi sin que ellos se dieran cuenta de ello iba ya caminando a su lado. Al verme se sorprendieron un poco, se sonrieron y comenzaron a cambiar miradas furtivas y risueñas como suelen hacer los niños en presencia de una persona desconocida. Desde luego les hice unas preguntas, pero nada contestaban. —¿Adónde váis? No me contestaban. —¿Qué lleváis en esa cesta? Ninguna contestación. Se miraban furtivamente y sonreían como al principio. Pero poco a poco

<sup>1</sup> Esta es una versión muy abreviada de la leyenda. Hay variantes interesantes que no es necesario apuntar aquí. Los que se interesen en los detalles de esta trágica pero encantadora leyenda deben leer el magistral estudio de don Ramón Menéndez Pidal, *La Leyenda de los Infantes de Lara*, Madrid, 1896.

les gané la confianza. El mayor de ellos, que tendría unos siete años, andando, andando, me dijo en un momento cuando yo callaba, queriendo sin duda pedirme perdón por su conducta y contestar a todas mis preguntas: —Nosotros vamos *pa* Barbadillo. Ya vamos llegando. Estas son moras. Y usted *¿ónde* va? Les dije que iba a Barbadillo, y desde aquel momento ya éramos amigos. —¿Para qué son esas moras?— les pregunté para continuar la conversación, y el menorcito, que apenas contaría unos cuatro o cinco años me contestó balbuciente: —Son *pa* comer. Son *muchísimo güenas*. En ambos observé que la prolongación de la vocal final sin acento era muy marcada y con una elevación de tono extraordinaria. Después observé que tanto la prolongación como la elevación de tono en estas condiciones es característico de algunas partes de la provincia de Burgos. Llegamos a Barbadillo y no quise despedirme de mis amables compañeros sin saber sus nombres. Me dirigí primero al pequeñico y le pregunté: —Oye, tú. ¿Cómo te llamas? Y sin vacilar me contestó: —Felipe Heras, para servir a Dios y a usted. Cuando decía las últimas palabras apretaba yo de corazón su manecita y me emocioné vivamente al apreciar aquella finura y buena crianza en un niño castellano de tan tierna edad. Es otro ejemplo del carácter castellano. Desde la cuna hasta la tumba son siempre generosos y amables. Le ofrecí una peseta. —No, señor,— me dijo; —dénme mejor una perra. Le obligué a aceptar la peseta y con eso me despedí de ellos.

En Barbadillo permanecí un día y una noche. Gracias a la ayuda del maestro de escuela del pueblo, don León Abad, logré recoger algunos cuentos, romances y tradiciones. El fué quien me contó los detalles de la Fiesta del Gallo en Barbadillo y me procuró para que los copiase todos los versos que a ella se refieren. Barbadillo es un pueblecito castellano típico, situado en una colina entre el río Arlanza y un riachuelo que desemboca en él. En la punta del recodo, pero todavía en la altura de la colina, hay un sitio donde se pueden ver las ruinas de lo que era sin duda un palacio antiguo y que según tradición local era el palacio de doña Lambra. Directamente abajo, a una distancia de doscientos metros, donde el riachuelo desemboca en el Arlanza se forma un remanso a manera de laguna, el lugar mismo, se nos figura, donde Gonzalvico entró a bañar su halcón cuando su tía, doña Lambra, ofendida por su extraña conducta y pensando en su venganza por la muerte de su primo Alvar Sánchez envió a un criado suyo a arrojarle en la cara, o en el pecho según la Crónica General, el cohombro lleno de sangre.

Pasé la noche en la Venta Nueva de Barbadillo. Otro día era domingo y fui a misa mayor, y allí me encontré otra vez con Felipe Heras, el cual con toda la solemnidad que merecía el caso se acercó a darme los buenos días y en seguida se despidió con el acostumbrado saludo, "Que usted siga bien." Después del almuerzo abandoné a los *alambreros* y el pintoresco Barbadillo y me marché a pie para Santo Domingo de Silos vía Contreras, un trayecto de siete u ocho kilómetros. Me dieron direcciones generales y empecé el viaje. Era necesario dar la vuelta de una cuesta de unos tres kilómetros de larga y seguir por el otro lado hasta Contreras, y en Contreras debía pedir nuevos informes para seguir adelante. Llegué a Contreras como a las tres de la tarde. Toda la gente del pueblo, al parecer, se ocupaba en la trilla. El pueblo está escondido entre altas cuestas y cuando llegué se me presentó a la vista una escena de un interés extraordinario. El caserío del pueblo se extiende sobre una ladera y en todas direcciones se veía el rastrojo amarillento como borde dorado alrededor de este miserable y antiquísimo pueblo de Castilla. Es un pueblo aislado adonde no llega ningún camino bien definido. Por varios senderos, por donde se le antoja al campesino que hay sendero, llegan las tartanas y las caballerías de Silos, Salas y otros pueblos vecinos.

El borde dorado de rastrojo estaba salpicado aquí y allí por grupos de gente ocupados en la trilla. Algunos empezaban la trilla con sus trillos antiguos tirados por caballos o bueyes de la misma manera que se trillaba en la época de Escipión el Africano. El trillo no es ni más ni menos que una especie de trineo primitivo, unas cuatro tablas clavadas a unos dos o tres largueros que resbalan sobre el trigo desgranándolo poco a poco. Otros grupos estaban ya beldando el trigo con horquillas y bieldos, y las pirámides de trigo se iban poniendo más y más limpias y brillantes. Es la riqueza del país. El buen pan es el alimento principal de estas buenas gentes.

Pero la belleza de estos paisajes, todos tan nuevos y tan llenos de encanto para mí, nunca me hacían olvidar mi misión. Yo era sobre todo un folklorista y ¿para qué había de ceder enteramente a la admiración pasiva de la belleza artística? Al contrario mi admiración debía llevarme a mayor entusiasmo en mis investigaciones y estudios. Al salir de Barbadillo no llevaba la intención de recoger cuentos en Contreras. Iba a hacer un viajecito a Silos para conocer el famoso monasterio de Santo Domingo, y nada más. Pero llegando a Contreras creí que sería un desatino, una locura llegar a Contreras, uno de los pue-

blecitos castellanos más apartados del comercio, y no recoger alguna tradición o cuento. Hacía calor y con pretexto de descansar me dirigí a la era que más cerca estaba y entablé conversación. Primero les rogué me dijeran el camino de Silos, cosa que no tardaron en decirme, pues no había más que hacer que subir una alta cuesta que estaba delante de nosotros y al otro lado estaban el pueblo y el monasterio. Casi al momento que llegué principiaba la hora de la merienda o siesta de la tarde y todos los de nuestra era se me acercaron curiosos. Viéndome rodeado de tan buenos sujetos para el folklore dije lo que buscaba sin perder un minuto. Al principio casi todos callaban. Pero como eso me pasaba en todas partes nunca me desanimaba. Yo mismo estuve recitando algunos versos de romances y poco a poco se iban entusiasmando mis oyentes contrereños. Me estuve allí tres horas y salí con dos romances y un cuento sobre los Infantes de Lara.

Estaba ya para despedirme después de recoger dos versiones de romances tradicionales cuando volví a preguntar si alguien sabía algo sobre los Infantes de Lara. Una amable viejecita, doña Juana Martín, de sesenta y ocho años de edad y que nunca en su vida ha salido de Contreras, donde nació, empezó a contarme un interesante cuento. Le rogué me lo contara despacio para anotarlo. Accedió a mi ruego y copié el cuento, una preciosa versión de un cuento tradicional, aunque breve, sobre algunos detalles de la famosa leyenda, el prodigioso parto de los siete infantes, la venganza de doña Lambra y la muerte de ella y Ruy Velázquez a manos de Mudarra. Fué un hallazgo importantísimo para el estudio del romancero porque contiene unos versos de un romance antiguo, antes desconocidos en la tradición moderna. Los dos versos de romance de nuestro cuento son aquellos del romance antiguo que refieren el denuesto que profirió doña Lambra a la madre de los infantes sobre el prodigioso parto:

Doña Urraca, doña Urraca, bien to puedes alabar,  
que has parido siete infantes como puerca en muladar.

Si ponemos doña Sancha en vez de doña Urraca los versos están perfectamente conservados. Son los primeros versos que se han encontrado en la tradición oral de España sobre un romance de los Infantes de Lara. Mis lectores se pueden figurar el alegrón que tuve al oír de los labios de doña Juana esos versos. Sentí seguramente en ese momento lo que los psicólogos llamarían una emoción completa y perfecta. Pero sea como fuere yo nunca olvidaré a Contreras ni a doña Juana. Recordaba ella que en Contreras había oído todo el romance.



Gracias a que hayamos podido recoger siquiera estos dos versos, que valen ellos solos el viaje no ya de Burgos sino de Madrid a Contreras, a pesar del contratiempo que sufrí una media hora después.<sup>1</sup>

Era yo el hombre más feliz del mundo y lo único que me molestaba era no poder enviar pronto a don Ramón un parte por medio de la telegrafía sin hilos dándole cuenta de todo. Y eran ya las seis cuando salí de Contreras para Silos creyendo que subiría la cuesta y llegaría en media hora o menos. Pero como era yo feliz en romances y cuentos no lo había de ser en todo, y apenas comencé a subir la cuesta observé que se habían levantado no sé de dónde unas nubes negras y amenazadoras que cubrían todo el cielo con una solemnidad verdaderamente castellana. A la cumbre de la bendita cuesta había ya llegado, de donde se veían ya el pueblo de Silos y el monasterio a medio kilómetro de distancia cuando comenzó a llover. Apresuré el paso, corriendo para llegar aprisa, pero de repente se convirtió aquello en un formidable chaparrón, una verdadera tormenta de lluvia y granizo. Busqué abrigo bajo un cercano pino de mala muerte, donde permanecí doblado y chorreando por unos diez minutos hasta que pasó aquella borrasca de lluvia, granizo y relámpagos. Llegué a Santo Domingo de Silos como si me hubieran acabado de sacar del fondo del mar. Los buenos padres tuvieron que prestarme ropas secas y vestido de monje benedictino me dirigí al refectorio con el reverendo padre, don Hermenegildo Nebreda, Vicario de Silos.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

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<sup>1</sup> El cuento entero con otro de Salas publiqué en la *Romanic Review*, Abril de 1921.

## ERRORES COMUNES DE TRADUCCIÓN CON RELACIÓN AL ESTUDIO DEL ESPAÑOL

Cuando la nueva tendencia, que fué una reacción contra lo tradicional estancado y cobró mayores fuerzas a causa de nuevas orientaciones económicas, apareció hace ya algunos años y hasta se hizo sentir en la enseñanza de lenguas vivas, se creyó que iba a desaparecer por completo la costumbre de tener los usuales ejercicios de traducción en los libros de texto. Naturalmente la intensidad y la pugnacidad son las dos características que más sobresalen en toda dirección o movimiento que se desvíe de lo tradicional y de lo viejo. Secreta y paladinamente, por individuos y por grupos, de palabra y por escrito, tanto se atacó el antiguo y venerado modo de enseñar un idioma por medio de antiguas disciplinas, tales como la traducción oral y escrita, y tanto se ponderó la eficacia del método directo, como le llaman unos, o natural, al decir de otros, que tal vez se temió que iba a operarse una entera reformación, un arranque de raíz, en la enseñanza de idiomas. Mas la intensidad y la pugnacidad llevan en sí un germen destructivo que tiende a menoscabar su virtud básica, y al cabo sucedió lo natural en el orden de las cosas y fué que no se dió a la traducción ni modesta ni suntuosa sepultura. Como siempre, triunfó lo acostumbrado.. Fué una victoria parcial, es cierto, pues los conservadores han tenido que hacer muchas concesiones a los partidarios de lo nuevo y por fortuna éstos han logrado introducir un poco de dinamismo en todos los maestros y producir una actitud más sensata y liberal en el uso de la traducción; pero parcial y todo, ha sido un triunfo del sentido común. Los ejercicios de traducción quedan aún en pié y seguirán desempeñando un importante papel en la enseñanza de lenguas. La traducción, pues, es un factor con que habrá que contar siempre, una cosa indispensable, así para el maestro como para el autor de libros de texto.

El traducir es un arte difícilísimo, tanto, que los grandes traductores acaban por dejar el oficio y se dedican a escribir obras originales. En primer lugar, puesto que la tarea del traductor de obras literarias se reduce a presentar con claridad el contenido del original, va de suyo que debe conocer a fondo su propia lengua y estar igualmente familiarizado con el idioma de la obra que traduce. Y esto no es todo: aun poseyendo ambos instrumentos de expresión, el propio y el ajeno, el traductor debe además ser un verdadero buzo intelectual y sondear hondamente en el alma del autor, seguir paso a paso su ideología y conocer la idiosincracia del pueblo a que va destinada la obra. No

sólo debe poseer el precioso don de la palabra escrita sino también, de remate, debe expresar las ideas y los sentimientos del autor con frase tersa y feliz, con la misma fidelidad con que un arroyo de aguas claras copia un pedazo de cielo o una parte del paisaje. Ya se ve que el que es capaz de hacer todo esto no es ya un traductor simplemente sino un artista. Es creador y vulgarizador a un mismo tiempo. La obra traducida en estas condiciones ideales resulta una nueva obra, tan buena como el original. Las obras literarias así traducidas son como los valores comerciales, que no cambian de valor porque mudan de manos.

Por fortuna, no se le exige tanto ni al grave catedrático, ni al simple maestro, ni mucho menos al estudiante. Con todo, si la traducción ha de ser eficaz como disciplina y ha de servir para aumentar los conocimientos del escolar, salta a la vista que es menester hacerla lo más perfecta posible. El conseguir que el estudiante haga una traducción correcta, sin un pero, es obra de romanos, por no decir imposible. Sin embargo, toca a los pedagogos la labor de hacer que los escolares traduzcan los ejercicios dados con cierta medida de acierto. El grado de perfección en traducir depende, por supuesto, de la capacidad mental del estudiante y de su conocimiento de la lengua que estudia. Aparte de las naturales restricciones que impone la falta de talento lingüístico y de madurez de parte del estudiante, los errores de traducción que éste comete se deben en su mayor parte, desde un punto de vista práctico (1) al elemento del tiempo, (2) al desconocimiento de la analogía y la sintaxis del idioma vernáculo, (3) a omisiones en los libros de texto, y (4) a la incapacidad del escolar de hacerse cargo de que el español es una lengua distinta de la suya.

El elemento del tiempo es un factor asaz importante. Todos los maestros saben por experiencia que cuarenta y cinco minutos no son suficientes para hacer comprender las dificultades de una lección a una clase de treinta o cuarenta jovencitos de diferente composición mental y cada uno con un escaso caudal *aperceptivo*. No hay tiempo para ejercitar a cada uno de ellos en la interpretación de un texto o en los puntos sintácticos de la lección dada, cuyo tamaño se basa en un *Syllabus* hecho de antemano; en verdad, falta tiempo para que el maestro pueda aprovecharse de la repentina comprensión de los discípulos y dé los ejemplos necesarios que lleven a la conciencia de cada cual las peculiaridades de un modo de decir o las diferencias de expresión entre el idioma extranjero y el propio. La tarea del maestro se simplificaría en este caso si los escolares estudiasen la lección antes de venir a la clase. Es cierto que algunos así lo hacen, de acuerdo con

las indicaciones del maestro al señalar la lección siguiente; pero también es verdad que la mayoría de ellos, debido a su inmadurez, no saben estudiar, ignoran la manera acertada de tratar el asunto. No basta que el maestro dé direcciones más o menos pertinentes en este sentido: en esto de estudiar casi huelgan las explicaciones; es un ejercicio de iniciativa que requiere práctica. Más bien parece un experimento en aventuras apacibles, el cual cada uno tiene que hacer por sí solo, como escoger un traje o hallar un sitio fresco y ameno en las montañas durante los días calurosos del verano.

Descartando lo que se deba a deficiencias mentales del estudiante, no cabe duda que muchos de sus errores de traducción tienen por origen el hecho de que no ha tenido tiempo de asimilarse la lección, por decirlo así. ¿Por qué los escolares no logran nunca aprender los usos del subjuntivo, a pesar de que las gramáticas presentan este tema de una manera excelente y los maestros ejercitan a los estudiantes hasta donde es posible hacerlo? Las formas irregulares de los verbos es otra cosa que, por regla general, no llegan a dominar los estudiantes. Asimismo son deficientes en sinónimos y modismos. La razón de todas estas insuficiencias, exclusive las causas de orden puramente intelectual, hay que ir a buscarla en la falta de tiempo. Debe tenerse presente que la enseñanza de un idioma extranjero a los jóvenes de una *High School* se basa en un ejercicio constante, sin tregua, en la comprensión de puntos gramaticales y en la adquisición de nuevos giros y vocablos. Muy poco reconstructor sugiero aquí o más adelante por ser el mal aludido casi inevitable, dadas las condiciones de vida. Tócales a los pedagogos hacer del mal el menos, cosa que están haciendo a conciencia. Por otra parte, mi propósito es apenas apuntar efectos, no proponer un plan terapéutico, que dejo a facultativos de mayor sabiduría y experiencia.

Otro inconveniente con que tropieza un maestro que enseña español en una *High School* es que los escolares no han sido educados en los rudimentos de la gramática. Carecen de positivo fundamento sobre que basar la obra de enseñanza del idioma extranjero. Merced a la supina ignorancia de la gramática inglesa, los estudiantes no aciertan a distinguir los pronombres posesivos de los adjetivos del mismo nombre. Con una frecuencia desalentadora en sumo grado para el maestro, al traducir oraciones como éstas: *You have your books and I have mine*, la mayoría de los estudiantes traducen *I have mine*, así: *yo tengo mí* o *yo tengo mis*. Si se le pide a Fulanito por la centésima vez que traduzca *I shall write them* o *I shall write him*, por

la centésima vez hará la siguiente traducción: *los escribiré* o *lo escribiré*, debido a su inhabilidad de distinguir el complemento indirecto del directo. Errores de esta especie persisten en la mente del estudiante a causa de la cualidad *selectiva* de la atención y a lo sintético de la memoria. Muchos más ejemplos podría traer a cuento, pero bastan los dados para señalar el origen de muchos errores de traducción.

Sin entrar en consideraciones de ninguna especie acerca del origen del lenguaje ni de sus fines teleológicos, Pero Grullo mismo nos diría que el fin práctico del lenguaje es hacer que los hombres se entiendan entre sí. Por esto se ve que el lenguaje constituye una función principalmente social. De aquí que no anden fuera de razón los que siempre han insistido en que el idioma vernáculo se estudie a través de una inteligente labor de apreciación. Por eso hoy día en las escuelas del país el estudio formal de la gramática hace un papel muy secundario en la enseñanza del inglés. La misma actitud se observa en la ciudad de Nueva York, aunque allí influye asimismo la población extranjera con que cuenta la metrópoli. Téngase en cuenta, eso sí, que en este caso los escolares hablan inglés; así es que el problema del estudio del idioma vernáculo se reduce a establecer una especie de continuidad entre la manera de hablarlo y el modo de escribirlo. Ya es otra cosa al tratarse de una lengua extranjera. Quien ha llegado a pensar y raciocinar en su propio idioma, al estudiar otro, sigue pensando y raciocinando en el suyo. Durante este período de comparación de valores en la mente estudiantil, es claro que el escolar debe poseer un conocimiento descriptivo de su propio idioma para poder entender la estructura de la nueva lengua.

Las omisiones en los libros de texto dan asimismo lugar a incorrección en los ejercicios de traducción. Solamente se darán aquí unos cuantos casos de omisión, pues darlos todos resultaría largo y enfadoso. La voz pasiva, frecuente en ambos idiomas, no se halla explicada en los libros populares usados en las *High Schools*, y si algunas gramáticas tratan de ella, lo hacen de tal manera que la importancia de la voz pasiva no resulta evidente. Pasa inadvertida como los anuncios mal concebidos y peor escritos y publicados. Tampoco figura en las gramáticas el uso del gerundio, importante en la lengua española. Debe mencionarse también, como un caso de omisión, la incapacidad o el olvido de los autores de gramática de explicar la diferencia entre *ser* y *estar*, *saber* y *conocer*, *entonces* y *después*, traducción estos dos últimos del inglés *then*, y de dar el equivalente español de *either*, en frases como ésta: *either Spanish or Portuguese*. Estos ejemplos y muchísimos

otros que no se citan, por su frecuencia en ambas lenguas, constituyen una dificultad insuperable y un incidente diario en el estudio del idioma español. Débese tal vez esta incapacidad de los gramáticos a la cualidad analítica de la mente moderna. Maestros y alumnos, todos queremos indagar la causa de todo cuanto cae dentro de la esfera de la atención; pero al tratar de explicar un fenómeno lingüístico, cuyas causas filológicas y psicológicas se escapan a nuestro análisis por ser demasiado remotas y complicadas, carecemos del indispensable fondo de humildad, y en vez de confesar nuestra incompetencia en ese caso específico, de una manera inconsciente nos volvemos consumados sofistas y damos al estudiante gato por liebre en muchas ocasiones. De mí sé decir que no podría dar la *razón de ser* de un gran número de palabras y locuciones que uso a cada paso, y lo único que me sería dado aducir en defensa de ellas es que las he aprendido del pueblo o las he hallado en mis lecturas.

Crasos errores de traducción se debén igualmente a omisiones en los vocabularios que generalmente van al fin de los libros de texto. Estas omisiones pueden ser *absolutas*, cuando no aparece el vocablo en el vocabulario y sí en las páginas de lectura; *por carta de más*, las cuales consisten en dar como equivalente de una palabra dos o más voces de varios significados, como por ejemplo, el vocablo inglés *old*, cuya traducción en español, correcta por cierto, dada en los vocabularios es *viejo*, *anciano*, sin que se diga una palabra acerca de la diferencia en el uso de los dos, y *por carta de menos*, como cuando se da el verbo *suplicar* como traducción del inglés *to beg*, lo cual es correcto; pero en el texto también figura la locución *to beg*, debiendo entenderse *to beg leave*, cuya traducción es *permitirse* o *tomarse la libertad*. Otro ejemplo, tomado al azar es *to be glad*, cuya traducción es *alegrarse*, según aparece en el vocabulario, cuando también tiene el sentido, enteramente distinto, de *tener el gusto*, que es el que debió darse en el vocabulario.

Parece que el propósito que por lo común se tiene al componer un vocabulario es el de hacerlo lo más abreviado posible, a fin de que el libro no resulte voluminoso. En esta actitud se ve, a poco que se ahonde algo, la influencia utilitaria de las casas editoras. Ya es tiempo, a mi juicio, de que se le dé mayor atención a los vocabularios. Un sentido libérrimo debiera informar la obra de los autores de libros de texto, pues no debe olvidarse que los vocabularios, por ahorrar tiempo y esfuerzo, que, utilizados de otro modo resultarían más provechosos, prestan una grandísima ayuda al estudiante, no sólo en la tra-

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ducción de los ejercicios y en la adquisición de la nueva lengua, sino también en el poder de coordinación y la suficiencia mental que obtiene el que busca una palabra o un giro en el diccionario en vez de preguntárselo al maestro. En fin, un vocabulario perfecto ha de ser un guía seguro, una fuente de copiosa información.

Lo de la incapacidad del escolar de hacerse cargo de la fundamental diferencia entre los dos idiomas es un punto bastante elusivo, que está fuera del alcance de toda organización sistemática. Esta diferencia es netamente psicológica, es cosa de reacciones de raza. Quizás se deba a ello el que, al pasar lista, muchos estudiantes siempre contestan *aquí* al oír su nombre, cuando un español o un sudamericano diría *presente*. Sería una necedad exigir que el escolar angloamericano reaccione de la misma manera que un individuo de raza española; pero sí deben insistir los maestros en que los estudiantes dejen a un lado esta actitud mental y se dediquen al estudio del español con la conciencia de que no sólo se trata de una lengua ajena sino también de un temperamento extranjero. Es verdad que este conocimiento no pone a los escolares en condiciones de expresarse castizamente o de hacer traducciones perfectas; pero, al menos, se darán cuenta de las dificultades que han de vencer y trabajarán con más ahínco y conciencia. Es de sentirse que la pedagogía no haya logrado aún organizar el nativo fondo de ideas con el fin de llevar a cabo una asimilación más fácil de otro idioma ni efectuar un cambio de engranaje con la menor fricción posible en el estudio de una lengua extranjera.

En conclusión, hay que confesar que no sólo los discípulos sino aun los maestros mismos cometen errores de traducción debido a su incapacidad de incorporar en su experiencia la racial diferencia entre ambos idiomas. Como queda dicho, estos errores de traducción se deben en cierto modo a una actitud falsa. Esto es natural hasta cierto punto en toda persona al tratarse de otro idioma; pero no sería natural la insistencia de adaptar la lengua española a la inglesa, como si aquélla se derivase de ésta y como si los que hablasen la primera debieran tener por fuerza un idéntico sensorio al de los que hablan la segunda. Es preciso poner coto a este alarde de superioridad de lengua y de raza por más inconsciente que sea, si el acercamiento de pueblos es el fin último del conocimiento de la lengua española. Por lo que atañe a la traducción, conviene traer siempre a la memoria el *dictum* de que, al traducir, no se traducen palabras, frases u oraciones sino simplemente ideas. Sólo empapándonos de esta verdad y guián-

donos por este conocimiento podremos los maestros, así naturales como extranjeros, ir corrigiendo mediante nuestros propios esfuerzos todos los errores de esta clase que ahora comentemos, gracias a nuestros hábitos de raza, y sólo así llegaremos a ser a la postre conscientes artistas en el difícil arte de interpretadores de dos importantes lenguas, la inglesa y la española.

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## LETRAS AMERICANAS I.

Fatalmente nos vamos distanciando. Nuestra América que debió ser una entidad definida y compacta se abre como granada. Ya no podemos hablar de una psicología americana porque las diferentes secciones de nuestro continente se singularizan y adquieren rasgos propios que provienen de los ambientes respectivos. El ímpetu inicial es el mismo; la misma levadura racial fermenta en aspiraciones, en gritos de entusiasmo, en ideales comunes, pero la montaña y el desierto nos aíslan y las pasiones difícilmente contenidas impulsan el vuelo del ave de rapiña.

El sueño de Simón Bolívar sería en nuestros días anacrónico. Hace sólo cien años la unión continental era una idea bien cimentada en los cerebros de nuestros primeros guías. Nada más lógico ni más práctico para aquellos pueblos nuevos que agruparse a la luz de un ideal común, inquietos aún por el peligro, pero mirando hacia las cumbres por donde había de aparecer el avión milagroso de la cultura tanto tiempo esperada. Hemos atribuido al vicio regionalista español la causa de nuestro aislamiento. Acaso haya razón para ello; la arrogancia española es nuestra arrogancia y español es nuestro individualismo pero, mirando el gran problema más detenidamente encontraremos que se debe en gran parte a la excesiva extensión territorial de Sud América y a la falta de medios de comunicación. Cuando en los heroicos días de la revolución los gauchos argentinos peleaban al lado de los rotos del valle central de Chile en contra de los ejércitos peninsulares del Perú se insinuaba una milagrosa posibilidad que fatalmente no se realizó. Aquella fué tal vez la última demostración fraternal entre dos pueblos americanos ya que más tarde nos hemos unido o para combatir a un vecino o para trenzar secretas redes diplomáticas. ¿Quién dice que esta división, que a veces toma caracteres de agresividad, no sea más aparente que real y que ante una amenaza de peligro común no vayan estos países a agruparse en armoniosa fraternidad? Ya estamos contemplando en la América del Centro un vigorizante movimiento de cohesión que habrá de darle en un futuro cercano una fuerte individualidad y un lugar prominente en el concierto de las naciones libres. Así demostraremos que las ínclitas razas ubérrimas de que habló Rubén Darío tienen la misma sangre y que aquello de *Por la Razón o la Fuerza* no va más allá de ser pura literatura.

Dije antes que los diferentes países acentuaban definitivamente sus diferencias psicológicas. Buenos Aires, la europeizada, respira fuerza por todos sus pulmones. Sus poetas desde Lugones—pasando por Ricardo Rojas y Almafuerte—hasta Alfonsina Storni nos dan la impresión de una raza robusta que corre como un desatentado a la siga del progreso. Santiago, recostada sobre el Valle Central se concentra y sueña a la sombra de la mole andina. Sus cantores se deleitan en la contemplación de la naturaleza y se entregan a un suave panteísmo (Ernesto Guzmán, Magallanes. Pezoa Véliz), o en actitud de místicos auscultan el latido interior (Jorge Hubner, Angel Cruchaga, Pedro Prado). Más al norte la vida es fácil y los sentidos se recrean; la naturaleza de fuerte exuberancia, de total plenitud, encanta el ojo y los oídos de manera que los panidas tropicales desde Andrés Bello hasta Guillermo Valencia adoptan un lirismo objetivo con firmes tonalidades realistas. De nuestras dos características iniciales, el fervor libertario y el amor por la naturaleza, la segunda persiste. Así es que encontramos nuestro americanismo en poetas como Heredia, Andrés Bello, Andrade, Othón, Samuel Lillo y José Santos Chocano. Americanismo es éste de pura cepa, amor íntimo y ardiente de nuestra naturaleza, sin el artificialismo de los poetas latinos que cantaron el mundo exterior inspirados en los poetas griegos. De vez en cuando aparece en nuestra América el poeta genial absolutamente desprendido del ambiente. La figura grandiosa de Julio Herrera y Reissig—más loco que Verlaine, menos que William Blake—nos dice que debemos confiar en nuestra fuerza cerebral. A veces el poeta va por todo el mundo y adquiere la maestría de los viejos cantores, y sin embargo guarda en el cogollo del alma la emoción del terruño, la virilidad del solar de que viene. Así en el caso de Darío encontramos la influencia de los simbolistas franceses en la manera de hacer pero la emoción de poemas como su *Canción de Otoño en Primavera* es íntimamente nuestra y no tiene antecedente en ninguna literatura; es si se quiere, la emoción—malamente expresada—de aquella *María* de Isaac, una manera nueva de sentir; un vago apetecer de cosas imposibles mezclado a una sensualidad indefinible, todo bajo la sombra de nuestro fatalismo americano; porque a pesar de aquel verso que canta *Más es Mia el Alba de Oro* se presiente una desilusión total, una siniestra mueca de escepticismo se insinúa, y por lo bajo nos quedamos repitiendo: ya no hay princesa que cantar.

Hacemos vida intensa. Ya nuestro pueblo ha demostrado cierta capacidad trágica y cierta abundancia de humorismo. La miseria del

suburbio nos la ha dicho Evaristo Carriego con su verbo otoñal y doliente. Carlos Pezoa Véliz ha entonado la canción de los desheredados; Alberto Ghiraldo y Víctor Domingo Silva alzaron sus trompetas rebeldes pidiendo justicia para las clases oprimidas. Y como amplia justificación de nuestro americanismo se abrió desde la entraña de la pampa argentina la clarinada épica para inmortalizar la figura bravia y caballeresca de los gauchos. *Martin Fierro* es para la literatura argentina la demostración de la existencia del *motivo* netamente americano, desarrollado en nuevas modalidades con una técnica segura y una directa penetración del paisaje.

La ciudad semicolonial, semimoderna de nuestros países, la cachazuda vida provinciana y el humorismo fácil de nuestra burguesía han encontrado su mejor intérprete en Luis Carlos López. López interpreta mejor que cualquier otro poeta moderno el desdoblamiento psicológico cotidiano, la amable resignación de nuestra clase media, y hasta su lenguaje se tiñe de colores caseros para recordarnos la manera de hacer frescachona y familiar del maestro Juan Ruiz. Y ahora, europeizados y complejos, abandonadas ya la ingenuidad y el provincianismo, hemos pasado al período en que la idea y la emoción se expresan sin ambajes y hemos vuelto a una forma avanzada de realismo, un realismo subjetivo, si se quiere, pero muy neto, que ha abandonado lo puramente descriptivo al recibir la influencia del impresionismo ya sea a lo Juan Ramón Jiménez o a lo Rubén Darío. El caso de nuestras cuatro poetisas novecentistas demuestra mis palabras. Delmira Agustini, prematuramente ida, abrió camino al lirismo apasionado de Juana de Ibarbourou; Alfonsina Storni expresa su crisis sentimental y el hervor de su sangre moza tan crudamente como lo hizo Walt Whitman; la Vaz Ferreira se acerca a una perfección métrica y entrega su espíritu como pedía Nietzsche, Gabriela Mistral se convierte en el más alto esponente de nuestra desorientación intelectual; María Enriqueta afianza su sencillez e interpreta el paisaje maravillosamente como lo supo hacer Othón. Estas poetisas podrían muy bien militar en la escuela de los humanistas franceses, obedecen a los continuos cambios emocionales y al abandonar teorías literarias oscilan entre un quietismo a lo Valle Inclán y un absoluto dinamismo.

De la otra falange, acaso la más interesante, formada por los inadaptados, entre los que figuran nombres tan altos como los de Arévalo Martínez, Luciano Morgad, López Velarde, etc., etc. habrá ocasión de hablar más adelante.

ARTURO TORRES RIOSECO

UNIVERSITY OF MINNESOTA

## MORE ON THE ENDING *-uido*

Professor Hills's rejoinder in the December number of *HISPANIA* to the article of Professor Morley, printed in the October issue, contains certain statements which require qualification or correction, and some of these statements are of particular importance since they form the basis of his argument.

Professor Hills tells us: "The poets usually count *huído* as a word of three syllables" (p. 300). There is, I believe, substantial agreement on this point, although the usage is by no means as uniform today as it was in the sixteenth and seventeenth centuries. But there is an important corollary to this statement, which Professor Hills has omitted, namely, that in the great majority of cases in which *huído* shows diaeresis, the stress upon the *i* is reinforced by a main or a secondary line-stress, and that when the word-stress is not so reinforced, there is synaeresis in the majority of cases.

This practice, common in a number of words which contain a diphthong arising from the loss of an intervocalic consonant, such as *huir*, *ruido*, *juicio*, *cruel*, *fiar*, and *liar*, or one which represents an original Latin combination, such as *ruina* or *suave*, dates from the introduction of the Italian verse forms into Spain and has remained a part of the traditional technique of poetry. It is precisely parallel to the similar practice of avoiding synaloepha before the main and secondary line-stress. The evidence of the poets, then, is not valid for proof of the normal pronunciation of *huído*, although it is interesting as revealing a general Spanish tendency to throw added emphasis upon the main stress in a phrase by breaking it from a vowel immediately preceding it.

In the following paragraph, Professor Hills quotes from Sr. Navarro Tomás's *Manual de pronunciación española* (pp. 198-99) a transcript of the phrase *la huida*, giving the impression that the Spanish phonetician would pronounce the phrase "*lauída*". He has, however, failed to print the note of Navarro Tomás, which states: "*la u acaba muy semejante a una w.*" In other words, the pronunciation is approximately *lauwida*."

Such a pronunciation is, as a matter of fact, almost inevitable in normal speech. Either of the high, or weak vowels, (*i*, *u*) when found between two vowels will become semi-consonantal, but they will also be heard as a semi-vocalic glide at the close of the first vowel.

An example of an *i* in this position is offered by the phrase "*voŷ a*" which is pronounced either "*voŷja*" or "*voŷja*" (Cf. Navarro Tomás, op. cit., p. 213, N. 12). Here the glide is clearly perceptible because the *o* is open. When the *o* is relaxed, that is, further forward and higher, the glide is hardly distinguishable, so that "*seguro y apuesto*" sounds almost as "*seguroyapuesto*". (id. p. 191.) Similarly, even an atonic *o* between two vowels tends to become semi-consonantal, so that "*padre o hijo*" in rapid speech sounds as "*padreowijo*", in which both of the *o*'s are of the relaxed type. The transcription of Navarro Tomás is not, then, an evidence of the trisyllabic pronunciation of *huída*.

It is true that the Spanish scholar states (p. 124) that *huir*, *ruina*, *ruído*, *ruin*, *viuda*, *suave* and *cruel* show diaeresis, but he qualifies that statement by adding that the vowel combinations in these words in particular readily become diphthongs in speech and in the only transcript of his in which any of these words appears, he prefers "*rwido*" to "*ruído*", even though the word-stress is reinforced by a phrase-stress. (p. 191.) It is my personal conviction that the vowels in all these words are pronounced with synaeresis in normal speech, unless there is a special desire to secure emphasis, in which case diaeresis will occur.

In those cases in which diaeresis occurs, the *u* is pronounced as an open *u* and never as a semi-vocalic *u* alone. Professor Hills's remarks on this subject (p. 301) show some confusion. In the first place, we must distinguish between a real initial group, that is, initial in a breath-group, and an apparent initial. Vowel groups beginning with *u*-, of which *ue* is the most common, are regularly pronounced *w*-. When that group begins a breath-group, there is a real closure in popular speech, giving *gw*- when the closure is velar, and *bw*- when the closure is labial. In connected speech, however, a group which is initial in a word may become intervocalic in the phrase. So in "*la huída*" the *ui* is not initial but intervocalic, and the *u* is treated as other intervocalic *i*'s and *u*'s, that is, it is pronounced "*uw*" or "*w*". In general it may be said that *u* is never semi-vocalic unless it follows a stressed vowel; so in "*lo único*" there is a shift of stress which results in "*lōúnico*".

If the statement of the Academy that *huir* is a dissyllable were accurate as far as normal speech is concerned, which does not appear to be the case, their use of the accent to denote diaeresis is still wholly inconsistent, as Professor Morley pointed out (pp. 188-80), not

merely in the groups beginning with *u* (*suave, ruido, cruel*, etc.) but also in the numerous verbal forms with *i*, such as *guiar, fiar, enfriar, variar*, etc.

There is, however, a possible explanation of their adoption of the accent in *huido, restituído*, and other past participles, which neither Professor Morley nor Professor Hills has mentioned: that is the analogy of other past participles in *-ido*, following a vowel, such as *caído, reído*, and *oído*. It will be objected that such an analogy applies with equal force to the infinitives *huír* and *restituír*, on the basis of *reír* and *oír*. So it does in fact. But we must remember that the Academy's conversion to the accent in *reír* and *oír* is recent, while its acceptance of the accent in past participles goes back to 1874. If analogy be the determining influence, and this is a question which involves also the accentuation of the monosyllabic preterites, *dí, dió, fuí, fué, vi, vió, and rió*, we may expect to find academic approval of *huír* and *restituír* before the end of another generation.

As teachers, it seems to me that we ought rather to be interested in following some consistent, logical practice than in accepting the arbitrary *dicta* of an academy. In matters of accentuation that leaves open to us two courses, either that we should teach that the fundamental rules of accentuation (laid down by the Academy, incidentally, on a soundly logical basis) should be followed without exception, which means that he shall write, *huido, restituir, vi, fue, dio, rio*, distinguishing between *dí* (preterite of *dar*) and *dí* (imperative of *decir*), or else that we should say that the rules should be followed in all cases except in certain verb forms, which through analogy bear a written accent, and write, *huido, restituír, vi, fué, dió, rió*, distinguishing *dí* and *dí*, just as we distinguish *mí* and *mi*.

If we do accept these forms with accents derived from verbal analogy, it is idle to defend them as representing phonetic pronunciation, or to attempt to justify them logically. Unless we are willing to admit that analogy is a form of logic which bears great weight in the formation of language and even in the establishment of orthography.

HAYWARD KENISTON

CORNELL UNIVERSITY



## **BRIEF ARTICLES AND ANNOUNCEMENTS**

### **UNIVERSIDAD NACIONAL DE MEXICO, MEXICO**

#### **Escuela de Verano: Cursos para Estudiantes Extranjeros**

SEGUNDO AÑO. DOS CICLOS:

12 de julio a 25 de agosto; 26 de julio a 9 de septiembre

#### **Propósitos de la Universidad Nacional al Organizar Estos Cursos**

La universidad se propone ofrecer con esta escuela una oportunidad a los extranjeros, y en especial a los norteamericanos que se dedican a la enseñanza del castellano en los Estados Unidos, para que afirmen y amplien sus conocimientos en esta lengua, y para que, además, visiten la República Mexicana y se familiaricen con las costumbres y la vida de un país de tradición latina.

La arquitectura colonial española tiene en México muchos de sus más bellos ejemplares, que datan de los siglos XVI, XVII y XVIII. Este estilo arquitectónico tuvo en el país elementos peculiares que lo distinguen de las construcciones de allende el Atlántico. Ciudades como México, Puebla, Querétaro, Morelia, tienen singular interés desde el punto de vista monumental, y consideradas como ciudades del pasado.

El virreinato español de México alcanzó extraordinario florecimiento. En cualquier orden de actividad percibe el viajero la huella del esplendor colonial. La poesía lírica mexicana, lo mismo que la prosa, ocupa, sin duda, en la literatura española e hispanoamericana, un lugar distinguido.

#### **Organización de la Escuela**

Los cursos de la Escuela de Verano que ofrece la Universidad Nacional de México se dan en la ciudad de México, y constan de dos ciclos: uno que comenzará el 12 de julio para terminar el 25 de agosto, y otro que comenzará el 26 de julio para terminar el 9 de septiembre. En los dos ciclos se enseñarán, con poca diferencia, las mismas materias.

El programa está combinado de manera que los dos ciclos puedan hacerse por el mismo grupo de alumnos que quieran duplicar el esfuerzo del estudio.

Los cursos se darán en el edificio que ocupan la Rectoría de la Universidad y la Escuela de Altos Estudios, calle del Licenciado Verdad, esquina de la Avenida Guatemala, a partir del 12 de julio. Las oficinas de la Dirección de la Escuela de Verano se hallan instaladas en el mismo edificio, en el Departamento de Intercambio Universitario.

#### **Dirección y Profesorado de la Escuela de Verano**

Rector de la Universidad Nacional de México: Antonio Caso, doctor honoris causa de la Universidad de Río Janeiro (Brasil), miembro del Instituto Internacional de Sociología de París y de la Academia Mexicana.

Director de la Escuela: Pedro Henríquez Ureña, doctor en filosofía y letras, catedrático de la Universidad.

Consejero: Federico de Onís, doctor en filosofía y letras, catedrático de las Universidades de Salamanca (España) y Columbia (Estados Unidos).

Secretario: Manuel Romero de Terreros, Marqués de San Francisco, miembro de las Academias Mexicanas de la Lengua y de la Historia.

Prosecretario: Daniel Cosío Villegas, catedrático de sociología en la Universidad, presidente de la Federación Internacional de Estudiantes.

#### PROFESORES

Abel J. Ayala, ex Director General de Instrucción Pública.

Luis A. Baralt, Jr., doctor en filosofía y letras de la Universidad de la Habana, maestro en artes de la Universidad de Harvard (Estados Unidos).

Adolfo Best, inspector general de cursos de dibujo en la Secretaría de Educación Pública.

Honorato Bolaños, catedrático de historia en la Universidad.

Alfonso Caso, catedrático de filosofía en la universidad.

Luis Castillo Ledón, director del Museo Nacional de Arqueología, Historia y Etnología.

Eduardo Colín, ex catedrático de literatura en la Universidad.

Daniel Cosío Villegas.

Jorge Juan Crespo, catedrático de idiomas en la Universidad.

Carlos Días Dufoo, Jr., catedrático de filosofía en la Universidad.

Jorge Enciso, Inspector de Monumentos Artísticos.

Ofelia Garza, profesora de castellano en la Universidad.

Ricardo Gómez Robelo, Subjefe del Departamento de Bellas Artes en la Secretaría de Educación Pública.

Carlos González Peña, catedrático de castellano en la Universidad, miembro de la Academia Mexicana.

Palma Guillén, profesora de psicología en la Escuela Normal de Maestras.

Pedro Henríquez Ureña.

Alba Herrera y Ogazón, profesora de la Escuela Nacional de Música.

Manuel Ituarte, catedrático de arquitectura en la Escuela de Bellas Artes de México.

Vicente Lombardo Toledano, catedrático de filosofía de la Universidad.

Ramón Mena, Jefe del Departamento de Arqueología del Museo Nacional.

Tomás Montaña, catedrático de idiomas en la Universidad.

Miguel Palacios Macedo, catedrático de historia en la Universidad.

Carlos Pellicer Cámara, catedrático de castellano en la Universidad.

José Pijoán, catedrático de la Universidad de Toronto (Canadá), antiguo profesor de la Escuela Superior de Arquitectura de Barcelona, y de la Escuela de España en Roma (artes plásticas).

Manuel Romero de Terreros.

Salomón de la Selva, catedrático de idiomas en la Universidad, excatedrático de lenguas romances en Williams College (Estados Unidos).

Jaime Torres Bodet, catedrático de literatura en la Universidad.

Julio Torri, catedrático de literatura en la Universidad.

Luis G. Urbina, catedrático de literatura en la Universidad.

#### Materias de Los Cursos

##### LENGUA

Gramática española (varios cursos a diversas horas).

Fonética española.

Filología: Historia y geografía del español.

Lectura e interpretación de textos españoles.

Conversación y composición españolas (varios cursos a diversas horas).

#### LITERATURA

Literatura española: Cervantes; El drama de los siglos de oro; El drama en los siglos XIX y XX; La novela en los siglos XIX y XX.

Literatura hispanoamericana: Figuras principales de la literatura en las Antillas, la América Central y la América del Sur.

Literatura mexicana.

Literatura comparada: La literatura francesa moderna y sus relaciones con la española y la hispanoamericana.

#### GEOGRAFÍA E HISTORIA NATURAL

Geografía de México.

Geografía de la América Latina.

Fauna y Flora de México.

#### LA VIDA Y LA HISTORIA DE LA AMÉRICA ESPAÑOLA

La vida en la América española.

Historia de la América Latina.

Historia de México.

Organización política y jurídica de México.

La educación de México, su historia y sus tendencias.

#### ARTES PLÁSTICAS Y MÚSICA

Arte español.

Arte mexicano (arquitectura, pintura y escultura).

Artes menores, coloniales y populares, en México.

Arqueología mexicana.

La canción mexicana.

#### ENSEÑANZA COMERCIAL

Correspondencia y métodos comerciales.

Taquigrafía española.

#### Certificados

*Certificados de Asistencia.*—Los estudiantes que hayan asistido a más del 80 por cent de las clases dadas sobre una materia recibirán certificado de asistencia.

*Certificado de Aprovechamiento.*—Los estudiantes que hayan sustentado exámenes u otras pruebas de aprovechamiento indicadas por el profesor de la materia que cursen, y hayan sido aprobados, recibirán certificados de aprovechamiento.

#### Inscripciones y otros gastos

Los estudiantes deberán inscribirse en la secretaría de la Escuela de Verano, en el edificio de la Rectoría de la Universidad Nacional de México.

Los derechos de matrícula son:

- (1) Por un curso de 5 horas semanales, 10 pesos mexicanos.
- (2) Por un curso de 3 horas semanales, 6 pesos mexicanos.
- (3) Por un curso de 2 horas semanales, 4 pesos mexicanos.

### Viajes

El Gobierno de México hará a los estudiantes de los cursos de verano el descuento de cincuenta por ciento del transporte en territorio mexicano, en los ferrocarriles nacionales, a saber: de Ciudad Juárez a México, de Piedras Negras a México, de Nuevo Laredo a México, de Manzanillo a México, de Veracruz a México.

Los estudiantes que deseen aprovechar este descuento deberán dirigirse, para obtenerlo, a los Consules mexicanos en los Estados Unidos, o, ya en México, a la Dirección de la Escuela de Verano, en la Rectoría de la Universidad.

### Secretaría

Para inscripciones provisionales, definitivas y nuevos detalles, escribábase al señor Director de la Escuela de Verano, Departamento de Intercambio Universidad Nacional, calle del licenciado Verdad, México, D. F.

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## COLLEGE OF THE PYRENEES

**A Vacation School in Spain, July 16 to August 12, 1922, in Coöperation with the University of Barcelona and the Colegio Internacional of Barcelona**

### *American Directors—*

Srta. Carolina Marcial Dorado, Barnard College, New York.

Prof. M. Romera-Navarro, University of Pennsylvania, Philadelphia.

*Aims*—The ideal is personal contact and the constant absorption not only of the technique of the language but of the ideas, customs, life, point of view of the Spanish people.

*Methods*—Instruction will be practical as well as academic. There will be lectures, classroom drills, conversation classes and close contact with the Spanish instructors and others in dormitories, dining hall, recreation grounds and social gatherings, where only Spanish will be spoken.

### *Officers of Instruction—*

Antonio Rubió, Doctor en Filosofía y Letras, Professor of Spanish Language and Literature, University of Barcelona.

José V. Amorós, Doctor en Filosofía y Letras, Professor of Spanish History, University of Barcelona.

Antonio de la Torre del Carro, Doctor en Filosofía y Letras, Professor of History of Spanish Art, University of Barcelona.

M. Romera-Navarro, Licenciado en Filosofía y Letras, Assistant Professor of Spanish Literature, University of Pennsylvania.

Carolina Marcial-Dorado, Master in Arts, Associate in Spanish, Barnard College.

Demetrio Nalda, Doctor en Filosofía y Letras, Professor of Spanish Literature, Instituto General y Técnico, Cádiz.

Natalia Marcial de Jiménez, Maestra de las Escuelas del Centenillo, Jaén

### *Officers of Administration —*

Dr. Valentín Carulla, President of the University of Barcelona.

Miss Melissa Cilley, Directora del Colegio Internacional, Barcelona.

Srta. Carolina Marcial-Dorado, Dean.  
 Lcdo. M. Romera-Navarro, Secretary.  
 Dr. Maximino Luanco, Resident Physician.  
 Doña Benigna Rodríguez, Matron.

### Course of Study

*History of Spanish Literature*—An attempt is made in this course to outline the chief periods of Spanish literature, to define the more important forms, and to illustrate both by the reading of typical works.

*Dr. Don Antonio Rubió*

*Modern Spanish Literature*—A general study of contemporary literature (1898–1922). Novel, drama, poetry, and short story; oral and written discussions on modern Spanish authors and their works.

*Dr. Don Antonio Rubió*

*History of Spain*.—A general survey of the history of Spain and Spanish civilization. Lectures and discussions in Spanish.

*Dr. Don Antonio de la Torre del Cerro*

*Sociological and Industrial Development of Spain*—A practical course studying at first hand the social problems and industrial conditions in the peninsula.

*Dr. Don Antonio de la Torre del Cerro*

*History of Spanish Art*—A survey of the most important periods of Spanish architecture, sculpture and mural paintings.

*Dr. Don José V. Amorós*

*Spanish Painting*—Study of the works of the leading Spanish artists from the Renaissance to Zuloaga.

*Dr. Don José V. Amorós*

*Spanish Syntax, Composition and Conversation*—A course designed to improve the student's ability in oral and written Spanish.

*Lcdo. Romera-Navarro*

*Elements of Spanish Pronunciation*—A theoretical and practical course: bases of Castilian pronunciation, study of sounds in isolation and in combinations.

*Srta. Doña Carolina Marcial-Dorado*

*Literature of the Golden Age*—An intensive study of Don Quijote, with reading and conversation.

*Lcdo. Romera-Navarro*

*Advanced Readings on Spanish America and Commercial Spanish*—Reading of one book on Spanish America and one commercial textbook.

*Lcdo. Romera-Navarro*

*Methods of Teaching Spanish*—A study and discussion of the methods of learning Spanish and of the devices best suited to develop the thinking power and facility of expression of the student.

*Srta. Doña Carolina Marcial-Dorado*

*Conversational Courses*—Small groups will be formed to practice Spanish conversation. Building up systematically an everyday vocabulary.

## THE MIDDLEBURY SCHOOL OF SPANISH

Conducted by Middlebury College June 30–August 17, 1922

The school is under the direction of Professor J. Moreno-Lacalle as in the past years. Courses are offered in the following branches: The teaching of Spanish, Synonyms and Antonyms, The Classic Drama, Contemporary Spanish-American Literature, Intonation, Expression and Rhythm, Spanish Realia, The Realist

Novel of the XIX Century, Drama of Martinez Sierra, Novel of Ricardo Leon, History of Spanish Art, Phonetics, Grammar, Composition, Conversation, Introduction to the Study of Spanish Literature, Social and Business Correspondence, Appreciative Study of Spanish Music, Linguistic Psychology, Romantic Writers of the XIX Century, Spanish Art.

What may probably be considered as the largest single group of Spanish educators ever gotten together in an institution in this country will be gathered in the Spanish School next summer. Professor Moreno-Lacalle is the Dean of the School. Doctor Cesar Barja, who has taught in the Spanish School in the last two sessions, after receiving his doctor's degree from the University of Madrid, was sent by the Spanish government to France, England, Germany, and Russia to make a special study of the literatures of those countries, and upon completing his studies in Europe he was delegated by his government to make similar investigations in this country in Harvard and Columbia. Doctor Barja is considered one of the most polished Spanish orators now in this country, and is the author of a volume of poems, and a history of the Spanish literature which will be used as one of the textbooks in the Spanish School. Miss Maria Diez de Oñate, a graduate of the Conservatory of Music of Madrid, from which she obtained a first prize in piano, is one of the assistants in the Spanish Department and will again teach this summer. One of her courses will be on Spanish Folk-Lore Music, the first of its kind ever attempted in the United States. Miss Francisca Martinez, who has taught in the Spanish School since the Summer Session of 1919, is the head of the Spanish Department of the New York State Teachers' College in Albany.

*Courses in Spanish-American Literature.*—The courses in Spanish American Literature will be under the direction of Doctor Victor A. Belaunde, who is the representative in the United States of the University of San Marcos in Lima, Peru, the oldest in the western hemisphere, where since the time when he received his Ph.D. he has taught philosophy, political science and international law until 1918, when he was appointed Minister Plenipotentiary of Peru, in Uruguay. Doctor Belaunde is now lecturing on Hispano-American Literature in Columbia University, is the editor of two illustrated magazines in Lima, a Corresponding Fellow of the Royal Spanish Academies of the Language and History, and the author of literary, historical and political works. The courses in History of Spanish Art and Spanish Realia will be in charge of Doctor Primitivo Sanjurjo of Cornell University, one of the most prominent poets and playwrights of the younger Spanish generation, several of whose works have been translated into different languages; one of his dramas is to be produced in New York in the near future.

Miss Milagros de Alda, who taught here in the summer of 1920, comes from the Board of Extension Studies in Madrid, where she is now teaching, to assist Professor Moreno-Lacalle in his phonetic courses; she enjoys the distinction of being the only woman phonetician in Spain at the present time. Miss Filomena Fuentes is a graduate of Cisneros College in Madrid and was an instructor in the International Institute of Girls and of the College of San Isidro in Madrid, from which she was appointed principal of the Business School in Port, Portugal. She is now teaching in the National Park Seminary, Forest Glen, Maryland. Miss Carmen Castilla, who is inspector of public schools

in Spain, came to this country last winter delegated by her government to undertake special pedagogical investigations and is now teaching in Smith College. Señor Francisco Aguilera of Williams College is a graduate of the University of Santiago, Santiago, Chile, by which he was sent to this country with a scholarship to pursue post-graduate studies in pedagogy. Miss Lillian Knight of the class of '24 has been appointed Secretary to the Dean of the Spanish School of 1922.

### ACTIVITIES OF THE INSTITUTO DE LAS ESPAÑAS

*Series of Lectures.*—During the spring of this year the following series of lectures was given by specialists on subjects of general interest to the members of the Instituto:

#### I. Escultura Española

Four illustrated lectures by Don J. Pijoán, of the University of Toronto, former Secretary of the Institut d'Estudis Catalans, Professor in the Escuela Española de Arqueología en Roma, author of "Historia del Arte," etc.

March 21—1. La escultura primitiva

March 22—2. La escultura greco-romana

March 23—3. La escultura medieval

March 24—4. La escultura moderna

#### II. Literatura Española

Eight lectures by Don Federico de Onís, Professor of Spanish Literature, Columbia University.

April 5—1. El Cid

April 6—2. Lázaro de Tormes

April 7—3. Don Quijote y Sancho

April 19—4. Don Juan

April 20—5. Pedro Crespo

April 21—6. Segismundo

April 26—7. Martín Fierro

April 27—8. Conclusión: Teoría del esfuerzo puro

*The Library.*—A select circulating library of modern Spanish literature is in the process of establishment that will include the best contemporary literature as well as valuable scientific and critical works. By means of a mail-order service, the use of the library will be open to all *active* members residing either in or outside of New York.

*Affiliation of Clubs.*—The Instituto is organizing an affiliation of the Spanish clubs in schools and colleges of the United States. A circular letter was sent out in the month of March setting forth the following advantages to be offered to affiliated clubs:

On April 23 of every year, the occasion of the "Fiesta de la Lengua Española," the medal of the Instituto de las Españas will be awarded to a pupil of each club for the best essay on Cervantes or his work.

From time to time lecturers will address the clubs on topics relating to Hispanic culture. For this purpose an excellent collection of lantern slides is available at the office of the Instituto.

The Instituto will distribute among the clubs its own publications as well as others which it receives occasionally from Spanish authors.

*Fiesta de la Lengua Española.*—On Monday evening, April 24, at Columbia University, the Instituto observed the anniversary of Cervantes' death. A complete account of this event will appear in the October *HISPANIA*.

*Publications.*—The following publications of the Instituto have appeared:

Lectures on the Teaching of Modern Languages, delivered by Professor L. A. Wilkins while in Spain.

"Lo que se puede ver en España," a lecture by Don Joaquín Ortega.

The Instituto has also received in manuscript form the complete works of the celebrated Chilean poetess Gabriela Mistral. This publication has been undertaken on the initiative of the teachers of Spanish in the United States as a tribute to the authoress, who is, herself, a teacher, and the work will thus serve as a bond of friendship between the two Americas. Inasmuch as no complete edition of the works of this famous authoress has yet been printed, this publication of the Instituto will be a distinct contribution to Spanish literature.

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#### PROFESSOR FORD HONORED BY FRANCE

Professor J. D. M. Ford, one of our Consulting Editors, who is this year Harvard's Exchange Professor at the University of Paris, has been honored by the University of Toulouse, which on March 21st, 1922, conferred upon him the degree of Docteur es Lettres (honoris causa). On that same occasion the medal of the University of Paris was presented to him by Professor Jeanroy, who had been sent to Toulouse as the special delegate from the Sorbonne.

Professor Ford has been giving two courses at the Sorbonne, both counting for the Agrégation: a series of lectures, in French, on *La littérature espagnole de la deuxième moitié du XV<sup>e</sup> siècle*, and a *cours privé* on the *Amadis de Gaula*.

On March 29th, Professor Ford lectured for the *Mancomunitat de Catalunya* in the *Institut d'Estudis Catalans*.

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#### COMMITTEE FOR THE PURCHASE OF REALIA

Pursuant to the vote of the Association at its annual session last December, Professor C. P. Wagner, University of Michigan, Ann Arbor, Michigan, has been appointed to make purchases of *realia* for our members while he is in Spain this summer. Those of our members who wish him to secure such material for them should communicate with him not later than June 5th at Ann Arbor, and not later than July 15th at the *Centro de Estudios Históricos*, Madrid. In all cases, what is wanted should be stated clearly, and with the request sufficient money should be sent to cover the purchase.

JOHN D. FITZ-GERALD,

*President.*



### SPANISH ENROLLMENT FIGURES

The following figures of registration in Spanish classes will be of interest in connection with those that we have hitherto published. At the beginning of the present academic year the three institutions mentioned below had the registration indicated.

Evanston Township High School.....	215
New Trier High School .....	300
University of Illinois.....	1,355

The following table of the enrollment in the different foreign languages in the twenty-eight high schools of New York City, as of March 1, 1922, will show that despite the rumors that Spanish is falling off in the East, it is actually higher than it was on October 4, 1921, in New York City, when the total reached 31,517 as against 28,339 of the year before. It will also show that the registration in Spanish is higher than the registration in any other language,—despite the fact that French, German, and Latin also show steady advances as over the figures of last Fall. For purposes of comparison we are giving the tabulations for October 15, 1920; October 4, 1921; and March 1, 1922.

#### ENROLLMENT IN THE DIFFERENT FOREIGN LANGUAGES IN THE 28 HIGH SCHOOLS OF NEW YORK CITY:

OCTOBER 15, 1920								
Term	I	II	III	IV	V	VI	VII	Totals
French.....	5,438	4,029	3,560	2,902	1,694	1,165	206	19,084
German .....	.....	.....	.....	.....	.....	24	11	60
Greek .....	48	31	39	29	19	2	.....	168
Italian.....	72	36	13	12	6	5	.....	144
Latin .....	4,564	3,083	2,502	1,841	1,162	954	290	14,522
Spanish .....	9,961	7,190	4,603	3,160	1,691	1,367	217	28,339

OCTOBER 4, 1921								
Term	I	II	III	IV	V	VI	VII	Totals
French.....	6,065	4,310	4,410	3,017	1,699	1,297	233	21,247
German .....	903	653	30	.....	.....	.....	.....	1,586
Greek.....	37	20	26	17	15	5	.....	120
Italian .....	197	61	64	23	8	14	5	372
Latin .....	5,232	3,783	3,245	2,125	1,323	992	276	17,158
Spanish .....	10,176	7,068	6,305	4,056	2,039	1,431	202	31,517

MARCH 1, 1922								
Term	I	II	III	IV	V	VI	VII	Totals
French.....	6,119	5,410	4,658	3,599	1,914	1,446	207	23,500
German .....	1,486	720	479	67	.....	.....	.....	2,752
Greek.....	54	40	20	29	10	13	.....	166
Italian .....	159	139	48	43	10	.....	.....	399
Latin .....	5,879	4,502	3,360	2,591	1,479	1,103	227	19,402
Spanish.....	9,357	8,519	6,377	4,809	2,171	1,634	175	33,228

## REVIEWS

**First Spanish Book y Second Spanish Book**, por Lawrence A. Wilkins, Henry Holt and Company, New York, 1919, 1920. xv—259, xiv—446 pp.

Originalidad en el plan, cohesión en el desarrollo, eficacia didáctica: tales son los caracteres de esta obra. En ella ha aplicado el autor las teorías, resultado de una larga práctica de enseñanza, que antes expuso en su notable tratado "Spanish in the High Schools", y consecuentemente ambos volúmenes representan un tipo complejo de gramática, libro de lectura y libro de composición, que tiende a abarcar todas las exigencias de la enseñanza en los grados primarios. El volumen primero contiene treinta y ocho lecciones, ejercicios de traducción, tres apéndices y un vocabulario; el segundo volumen, cuarenta lecciones, un compendio gramatical, un apéndice de verbos, un vocabulario y una extensa lista de nombres propios, en que se ha reunido todo el caudal de datos geográficos e históricos necesario para ilustrar la gran variedad de asuntos tratados en los textos.

A cambio de cierta lentitud en la presentación de las formas del lenguaje, ofrece la obra un estudio bastante intenso de todos sus aspectos. Cada lección aparece dividida en cinco o seis secciones diversas (texto, gramática, cuestionario, ejercicios, dictado, en el primer volumen; texto, locuciones, gramática, cuestionario, ejercicios y composición en el segundo), las cuales "cercan" de tal manera el tema de estudio que ninguna de sus dificultades queda sin afrontar. Los ejercicios se enlazan frecuentemente de una en otra lección, a fin de que el estudiante tenga que poner en juego todos los conocimientos adquiridos, sin que nada quede confiado a su esfuerzo personal de retentiva. En Esta multiplicidad y congruencia de los ejercicios, creo que reside el mayor mérito de la obra.

La teoría gramatical va epilogada en forma de sucintos escolios que se deducen del texto de cada lección. Esta subordinación de la teoría a los textos tiene en muchos casos el inconveniente de que obliga a desmenuzar con nimiedad caustica algunos asuntos gramaticales que, sólo abarcándolos en un conjunto ordenado, pueden llegar a comprenderse bien. Tal es el caso del subjuntivo.

Los textos, tanto los originales como los refundidos, ofrecen siempre amenidad de asunto y de forma. He advertido en ellos algunos errores de dicción (confusión de *qué* y *cuál*, de *unos* y *algunos*, del pretérito y el imperfecto, etc.) pero juzgo innecesario reseñarlos concretamente aquí, porque estimo que el autor posee competencia y escrupulosidad suficientes para advertir y corregir por sí mismo tales errores ocasionales, tras una revisión cuidadosa de la obra. Sin embargo, me refiero a continuación a algunos de ellos, que por estar muy extendidos entre los maestros de español, adquieren cierto interés general, y especialmente a los puntos dudosos o equivocados contenidos en la teoría gramatical de la obra, porque parecen implicar una confusión de principios, que puede ser más trascendente que los errores de momento.

Volumen I.—Pág. 9: Aunque los preliminares referentes a la pronunciación tengan un valor precario solamente y hayan de ser rectificadas en la práctica de la clase, me parece perjudicial el precepto referente al silabeo de los

prefijos preposicionales. Ciertamente forman sílaba ortográfica por sí solos, pero no fonética. La pronunciación de *in-útil*, *in-esperado*, *des-ocupado*, *des-acertado*, etc., que (aggravada con un acento secundario en el prefijo) se oye constantemente en las clases, es por completo extraña a nuestro oído. Pág. 17: La regla sobre el uso del artículo con el verbo *hablar*, no es rigurosa. Por ejemplo: "Habla *el* francés mejor que *el* inglés". Tampoco es exacta la que formula el orden de los vocablos en las interrogaciones. Contra lo que ella afirma, posee el español una libertad amplísima en tal caso. Muchas veces la posición del sujeto es indiferente; otras, puede comunicar a la pregunta un sentido especial. Los estudiantes, confiados en esta supuesta paridad de la construcción interrogativa, que casi todos los textos establecen entre el inglés y el español, descuidan de tal modo la entonación interrogante, lo único esencial en nuestras preguntas, que no se sabe en muchas ocasiones si preguntan o afirman. Precisamente a este rasgo sintáctico del español responde el uso ortográfico de anteponer el signo interrogativo, pues sin él no podríamos frecuentemente reconocer las preguntas hasta acabar de leerlas. "Va usted a verlo", es afirmativo; "¿Usted va a verlo?" o "¿Va a verlo usted?", no, a pesar de la posición del sujeto. Pág. 61: La regla sobre la omisión del artículo indefinido excluye expresiones tan usuales y correctas como: "Ahora tenemos buena casa", "No tengo buenos libros". Pág. 72: "Calle Clarkson". El uso de los títulos de calles es vacilante en todo el libro: tan pronto aparecen en español como en inglés, y en el primer caso llevan siempre el nombre propio en aposición. Me parece un uso poco recomendable, a pesar de que la fuga comercial vaya propagándolo de día en día. No debe argüirse que todos decimos "Calle' Alcalá", por ejemplo, porque también decimos, aproximadamente, "Puerta'l Sol" o "Iglesia' San Ginés" o "Museo'l Prado". Es una elisión naturalísima pero que, como tantas otras de la lengua, no se representa en la escritura. Lo correcto en español es el uso del régimen, no de la yuxtaposición, en los nombres de calles. (V. Pág. 95 y págs. 117, 155, 170 y 215 del Vol. II.) Pág. 86: Para la construcción inglesa correspondiente a la cláusula "dar un paseo por un bosque cerca de la finca", hay cuatro traducciones preferibles: "un bosque que está", "un bosque que hay", "un bosque de cerca" o "un bosque cercano". En último término, una coma detrás de bosque trasporta la modificación adverbial al verbo, como es debido. Pág. 97: "An act or state that began in the past and is continued into the present is expressed in Spanish in the present tense, though the perfect tense is used in English". No está bien formulada la regla: "Hace mucho tiempo que no le he escrito" es una expresión corriente y correcta. Pág. 101: La frase "Hace sol", que usa todo el mundo, no cabe en la regla "Para describir el tiempo".

Volumen II.—Pág. 21: Dudo mucho que traducciones como la que en ésta y otras páginas se encuentran, "Let the plural of the noun write itself", sirvan para aclarar el concepto de la pasiva refleja. Aunque tales traducciones sean exactas etimológicamente, creo que falsean el carácter actual de nuestra pasiva refleja, en que *se* no representa de ningún modo el agente del verbo, sino un signo sin valor propio ninguno, como el *to* del infinitivo inglés, que precisamente sirve para despersonalizar la forma verbal. Pág. 24: El primer párrafo de la lección tercera es confuso históricamente. No debe

llamarse a Valladolid "capital del país" sino de Castilla, y no es muy exacto tampoco empezar a contar la "unión de las Españas" desde 1479, pues en realidad empezó bastante después. Pág. 53: "Que se les dé informes"; corrija, den. Pág. 63: "Creía posible, etc.", es un ejemplo que está fuera de lugar, porque no se trata de una construcción impersonal (a no ser que se la considere elíptica), como lo prueba la traducción: "He thought, etc.". El autor pensó probablemente en "Se creía posible". Págs. 63 y 64: "After an impersonal expression of necessity, if the subject of the subordinate verb is a noun that verb must be in the subjunctive. If the subject is not expressed, or if it is a pronoun, the subordinate verb may be in the infinitive". Compárese con esta expresión: "A Juan le es necesario partir hoy mismo". "When the main verb expresses doubt or denial the subordinate verb is in the subjunctive, if subjects are identical". Los propios ejemplos del autor ("Dudó que Balandrán volviera", "Negó que nadie hubiera tocado el barril"), contradicen la regla. Aunque no fuera así, bastaría a invalidarla, por otra parte, el uso de *dudar* con infinitivos: "Dudo de lograrlo"; "Dudaba en volver"; "Duda si decirlo o no". Pág. 73: La fórmula "Por+adj.+que", debe ampliarse. Ej.: "Por *más* que", "Por *mucho* que". Pág. 81: Es muy cuestionable que las oraciones de subjuntivo con "tal vez", "quizá", "acaso" deban incluirse entre las cláusulas subordinadas; por lo menos debe hacerse notar que su construcción es diferente de la de las cláusulas adverbiales dependientes de un verbo expreso. Pág. 114: El uso discrecional del infinitivo tras verbos de mandato o permiso debió estudiarse, a mi parecer, en la página 42. Además, la diferencia de significado que se quiere establecer en la regla, es ilusoria: "When the infinitive is used the command or permission is denoted as given directly to the person concerned, but the subjunctive indicates that the command or permission is given indirectly". Compárese: "Te mandó que te sientes", "Te ordeno que hables", "Te prohíbo que salgas", "El amo te manda entrar". Pág. 121: Regla 2. El imperfecto de subjuntivo con *ojalá* puede también expresar idea de futuro, con mayor incertidumbre que el presente: "¡Ojalá pudiera hablarle cuando venga!" También puede emplearse el futuro con el verbo *esperar*, expresando coexistencia, contra lo que dice la regla correspondiente: "Espero que V. se sentirá mejor ahora". Pág. 122: La diferencia entre el uso de *allí*, *allá*, etc., es completamente ficticia. La explicación de Hanssen es más satisfactoria. Pág. 191 (4): "Carácter". Es uno de los anglicismos más frecuentes. Sin embargo, no se hallará una sola comedia española en que haya una lista de "caracteres". Pág. 203: Exclúyase a Santander, que es de Castilla, y más abajo a León, Salamanca y Zamora, que no son de Castilla, y forman reino aparte. Págs. 233 y 34: "De Soto". Contra la práctica constante de los norteamericanos, no se incorpora la partícula *de* a los apellidos españoles.

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**Dona Clarifíes**, by Serafin and Joaquín Alvarez Quintero. Edited with Introduction, Notes, and Vocabulary by S. Griswold Morley. D. C. Heath & Company, 1915. xvi+136 pp; 89 pp. of text.

Professor Morley's edition of this enjoyable play by the popular contemporary playwrights deserves notice, even at this late date, because not only is the comedy excellent material for class use, but Professor Morley's helps are unusually good. The play is not suited for the first literary reading, but with the excellent notes and vocabulary in this edition it need not be deferred later than the third semester in colleges.

The introduction treats briefly, and satisfactorily for the purposes of such a text, the life and works of the authors, and does it in an orderly and judicious way. The notes consist largely of translations of an interpretative character, which would be somewhat out of place or difficult to classify in a vocabulary, but there are also grammatical notes treating more unusual points, as well as interpretative historical and literary notes where necessary.

A few additions to both notes and vocabulary would be helpful. The following suggestions are offered: In the vocabulary, *peso* should be given the additional meaning of 'stability' (for use on page 5, line 31); *casa*, that of 'household' (63, 18 and elsewhere); *tracr*, 'give' (46, 22); *sembrar*, 'save' (43, 1). The noun *explosivo* (60, 22) might be included. *A tiempo que* (59, 30) needs a word because of the different meaning of *a tiempo* alone. *¡Je!* needs more explanation than merely the word 'Exclamation'. *Lo que* would be more easily found if listed under *que*, the usual arrangement, instead of its full form, and 'how' should be added to its meanings (32, 31). A note would probably be advisable to explain its use in *lo que es juzgándola por impresión* (29, 7). There should certainly be a note on the idiom *saberla descalzar* (4, 18). Such part of the note to page 51, 31, as refers to the use of *yo* after *entre* might have been given earlier, since the construction first occurs on page 42, 31.

The following words have been omitted from the vocabulary: *escandaloso* (4, 5), *alondra* (35, 24), *vicio* (43, 6), and *je* (39, 6 and elsewhere). This last word, by the way, is not given in any of the commonly available dictionaries. *Cada vez* is not listed under *vez*, as are *tal vez* and *otra vez*, but under *cada*, a word more likely to be known to the student than *vez*. Misprints have been noticed as follows: a comma has been omitted after *tallada* (3, 5); *visita* for *visita* (24, 23), *les* for *los* (29, 15) and *armófera* for *armófera* (vocabulary, page 105); the quotation mark should be omitted after *ahí* (57, 2), and 'of' in the fourth line of the note to 14, 30, should not be italicized.

It will be noticed that the book contains no exercises. The recent tendency is toward copious exercises of the direct method variety, and these serve a very useful purpose with early classes, but by far the larger number of texts with exercises have nothing more than a few perfunctory sentences, based on the text, to be translated back into Spanish. Professor Morley's careful notes and vocabulary easily compensate for the lack of any such exercises as these.

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XII, 288.—Carl Murcheson, *Educational Research and Statistics*. (Suggestive article on the application of intelligence tests.)

289.—F. L. Wills, *Educational Service and Compensation*. (Teachers should receive twice as much for their work, but should be allowed to give better and more desirable service.)

292.—Anon., *The Attendance at German Universities*. (The enrollment shows a slight decrease as a whole, but the technical institutions have a material gain.) Anon., *School of Pan-America and Foreign Commerce*. (Summer schools conducted in the Pan-American Building, Washington, summer, 1921.)

293.—Anon., *The Panama College of Commerce*. (This college to be opened January 1, 1921, under direction of Mr. John Barrett, and under patronage of the government of Panama, to give two six months' courses, dealing with every phase of Pan-American economic relationships.)

294.—Raymond Walters, *Statistics of Thirty Universities for 1918 and 1919*. Anon., *Schools of Paraguay and Salvador*.

297.—*The Presidential Candidates on Education*. (Statements made public by the Bureau of Education. Senator (now President) Harding's statement consists of two paragraphs, the first approving in a general way the appropriateness of a national viewpoint in education. The second paragraph is as follows: "I venture to offer the suggestion, which was contained in a bill which I introduced in the Senate when I first came to Congress. I had learned from many sources that one of the reasons for the backwardness in American trade in South America was the inability of American commercial agents to speak the Spanish language. With that thought in mind I offered a bill with the hope that the Federal Bureau of Education might do something to promote the teaching of Spanish in our public schools. Of course the Federal Bureau could do nothing of a mandatory character, but it could be of help in having the student of our public schools acquaint himself with some modern language of practical value.")

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304.—Marion LeRoy Barton, *The Function of a State University*. (The inaugural address of the President of the University of Michigan.)

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321.—Anon., *Salaries of French Teachers*. (They are very low.)

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326.—Richard Jente, *Modern Language Enrollment, 1920-21*. (Data on the attendance in modern language in secondary schools and colleges and universities show German at low ebb, French and Spanish, in order named, to be in great demand.)

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5.—*The Spanish Play at DeWitt Clinton High School*.

6.—Lawrence A. Wilkins and others, *A Study of the Modern Language Situation and Recommendations Pertinent Thereto*. (A very interesting and suggestive tentative report, each section of which will probably be developed as a separate article.) *The Spanish Word List*. (A tentative list of the 1,000 common words of the Spanish language.)

8.—*Average Percentage of Failures in French, Latin, and Spanish*, in report of June, 1921, are, respectively, 28 per cent, 28 per cent, and 21 per cent. *Spanish at Washington Irving*. (Suggestions for the teaching of Spanish.) *A Circo for Conversational Spanish*. (A list of ten animals together with expressions necessary to secure admission to the circo and for making inquiries regarding the characteristics of the animals listed.) *Talks for High School Students of Modern Language*. (Suggestive and practical when lantern slides are available.) Anon. reviews John Alford Stevenson, *The Project Method of Teaching*.

9.—Else Liberman, *Drill in Foreign Grammar and the Junior High School Mentality*. Enrollment in French, Latin, and Spanish, respectively, in New York high schools October 4, 1921, were, 21,247, 17,158, and 31,517.

10.—*Spanish Exhibit at the Girls' High School*.

**Modern Language Journal**, V, 1, Oct., 1920.—Calvin Thomas, *Good and Bad Reasons for Studying Modern Languages*. E. C. Hills, *Our Threefold Needs*. (First, competent and enthusiastic teachers; second, small classes; third, sufficient time.) Lilian L. Stroebe, *The Real Knowledge of a Foreign Country*. (Continued. Constitution, Administration, Newspapers, Periodicals.) Charles

A. Turrell reviews Alfred Coester, *Cuentos de la América española*. Dorothy Schons reviews Hatheway and Bergé-Soler, *Easy Spanish Reader*.

2, Nov.—Douglas Buffum, *The Aims of Modern Language Teaching—A Few Suggestions*. (Relates to French but applies equally well to Spanish.) John D. Fitz-Gerald and Alfred Nonnez, *Syllabus for High School Spanish*. (The authors favor the direct method; the program outlined extends through the fourth year.) Philip M. Hayden, *Experiences with Oral Examinations in Modern Languages*. Lilian Stroebe, *The Real Knowledge of a Foreign Country*. (Concluded. Art.) Carl A. Krause reviews Franklin Babbitt, *The Curriculum*. Joel Hatheway reviews James Bardin, *Leyendas Históricas Mexicanas por Heriberto Frías*. E. C. L. Morse reviews Laguardia and Laguardia, *Argentina: Legend and History*.

3, Dec.—Frederick S. Henry, *Attainable Aims in Modern Language Teaching in the Preparatory Schools*. (A rather pessimistic outlook.) Hayward Keniston, *The Study of Grammar in Second-Year Spanish*. (A plea for more formal grammar than is usually given in "first books".) Joel Hatheway reviews Pittaro, *A Spanish Reader*.

4, Jan.—Isabell Bronk, *Attainable Aims in Modern Language Teaching*. (Suggestive.) J. Warshaw, *Teachers Course in Spanish*. (Helpful and suggestive.) Joel Hatheway reviews Wilkins, *First Spanish Book and Second Spanish Book*.

5, Feb.—John H. Denbigh, *Foreign Languages in American High Schools*. (Thinks we should carefully choose or limit the students who study foreign languages in high schools.) Cony Sturgis, *The Spanish Textbook*. (Survey of the field, with definite suggestions as to texts.) G. T. Northup reviews Henríquez Ureña, *Tablas cronológicas de la literatura española*.

6, March.—Ch. Veillet Larallée, *L'Enseignement des langues vivantes en France*. (As here, the modern languages are subjected to a certain amount of opposition. The tendency is "supprimer les méthodes actives ou directes et retourner aux principes pédagogiques justement condamnés qui faisaient enseigner les langues vivantes comme les langues mortes.") C. Scott Williams, *Visualizing the Verb Form in Spanish*. W. S. Hendrix reviews Moore, *Manuel Tamayo y Baus, un drama nuevo*. G. T. Northup reviews Hills, *The Odes of Bello, Olmedo and Heredia*.

7, April.—R. M. Ogden, *The Future of Modern Language in the High School*. (Thinks they will decline, like the classics, but that they can be helped by better teaching.) Nina Weisinger, *Suggestions Combining Methods in Teaching Spanish*. F. O. Reed reviews Buchanan and Franzen-Swedelius, *Amar sin saber a quien, Lope de Vega*.

8, May.—Samuel Waxman, "What's in a Name?" "*The Play's the Thing*." (On the translation of Benavente's *La Malquerida*.) E. C. Cline, *A Theory and a Foreign Language Course*. The *Notes and News* department has interesting figures gathered by D. C. Heath & Co. on the number of high schools in the country which offer French and those which offer Spanish. Arthur L. Owen reviews Umphrey, *Los Amantes de Teruel*, Hartzenbusch. Anon. reviews Espinosa, *First Spanish Reader*.

VI, 1, Oct.—E. W. Olmsted, *A justification of Modern Language in Our*



*Schools.* Edith Cameron reviews Onís, *La Batalla del Marne. An Episode of Los Cuatro Jinetes del Apocalipsis*. A. L. Owen reviews Hills and Reinhardt, *Fortuna and Zaragüeta*. Joel Hatheway reviews Allen and Castillo, *Spanish Life*.

2, Nov.—Claude C. Spiker, *The Foreign Language Teacher as a National Asset in Reconstruction*. Carlos Castillo, *Class Problems in Advance Spanish*. Joel Hatheway reviews Turrell, *Spanish-American Short Stories*. Joel Hatheway reviews Tersanzo, *España y la América española*. C. M. Montgomery reviews Olmsted, *First Course in Spanish*.

3, Dec.—Lilli Shonhoft, *Modern Language Teaching in the High Schools of Norway*. J. P. Wickersham Crawford reviews Hannsler & Parmenter, *A Spanish Reader*.

4, Jan.—Charles E. Young, *The Direct Method: Its Possibilities and Limitations in Iowa Schools*. (A sane and suggestive article applicable to most of the United States.) L. P. Brown reviews Espinosa, *El Príncipe que todo lo aprendió en los libros*, Benavente; Espinosa, *La Mucla del Rey Farfán*; Serafín y Joaquín Alvarez Quintero.

**Die Neuren Sprachen**, XXIX, 1-2.—W. Ricken, *Aler und Andare*. (Reply to critics of a previous article.)

5-6.—Richard Riegler, *Italienisch, Spanische Sprachmischung (in S. A.)*.

7-8.—H. Brener, *Zu W. Rickens-Zweitem Aufsatz über aller*.

**Education**, XLII, 2.—Joseph V. Collins, *Loss and Gain in Education*. (Attacks the expansion of the secondary school curriculum and advocates phonetic spelling in English.)

**The Elementary School Journal**, XXII, 4.—G. T. B. reviews C. R. Maxwell, *The Selection of Textbooks*.

**School Review**, XXV, 1.—Alvah Talbot Otis, *The Relation of Latin Study to Ability in English Vocabulary and Composition*. (An interesting experiment, tending to show that Latin helps in English vocabulary and composition and incidentally that "it is easier to secure an A or B in type-writing or design or shorthand than in Latin or Geometry".)

OHIO STATE UNIVERSITY

W. S. HENDRIX

## VI. SPECIAL. URUGUAYAN LITERATURE

(Concluded)

103.—"Ensayo sobre las poesías de María Eugenia Vaz-Ferreira". *Vid. Mod.*, X, 423-40; XI, 276-84. See *Nuevos ensayos*. . .

104.—*Nuevos ensayos de crítica*. Montevideo. Imp. de Dornaleche y Reyes. [No date given]. 8°. XVI+257pp.

The introduction includes an "Estudio sobre la última obra del autor [*Ensayos de crítica*]. . . " by Miguel de Unamuno, pp. XIII-XVI.

"Ensayo sobre las poesías de María Eugenia Vaz-Ferreira", pp. 1-31. The principal characteristics of her poetry with extensive quotations.

"El teatro nacional: Una comedia de Florencio Sánchez", pp. 209-12. An analysis of *M'hijo el doctor*.

"Alberto Nin Frías y su último libro", pp. 217-45. A collection of various articles dealing with the *Ensayos de crítica*.

"Sobre mi libro y mis escritos", pp. 246-7. The inspiration and ideals of Nin Frías.

Núñez Regueiro, Manuel.

- 105.—"Contemporary Uruguayan literature." *Bulletin of Pan American Union* (1920) L, 405-14.

A condensed translation of an article which appeared in *Nuestra América* of Buenos Aires. See also *Inter America*, New York, 1920, Vol. 3, 306-15.

Pagano, José León. [Argentine].

- 106.—*Como estrenan los autores. (Crónicas de teatro)*. F. Granada y Ca. Editores. Barcelona. Maucci hermanos é hijos. Buenos Aires. México. [No date given]. 8°. 190pp.  
pp. 67-76 deal with *El pasado* and *Nuestros hijos* by Florencio Sánchez.

Palomeque, Alberto.

- 107.—"Eduardo Acevedo Díaz (del natural)". *Vid. Mod.*, III, 5-56.

Papini y Zás, Guzmán.

- 108.—*Soledades por Carlos Roxlo. Conferencia leída en el Club "Vida Nueva" el 15 de agosto de 1902*. Montevideo. Tip. "La Tribuna Popular". 1902. Pamphlet of 31pp. With portrait of Papini.

A flowery characterization of the principal poems of this collection.

Pegaso. La Dirección.

- 109.—"Carlos Reyles y su nueva obra [*Diálogos olímpicos*]" *Pegaso* I, 41-3.

Pereda, Scetembrino E. ("Juan Perales").

- 110.—*Miscelánea. Tomo II. Rasgos biográficos*. . . Montevideo. Est. Tip. de "El Paysandú" 1891. 8°. VI+434pp.+Ind.

The biographies that fall within the scope of this study are: "Isidoro de María", pp. 1-29; "Juan Carlos Blanco", pp. 30-65; "Dolores Larrosa de Ansaldo", pp. 67-71 (also published in the *Revista Nacional*, III, 185-6); "Francisco Acuña de Figueroa", pp. 73-80; "Luis Melián Lafinur", pp. 107-17; "Heraclio C. Fajardo", pp. 136-39; "Adolfo Berro", pp. 144-58; "Teófilo D. Gil", pp. 259-96; "Alejandro Magariños Cervantes", pp. 369-404; "Ángel Floro Costa", pp. 424-34.

The first volume of the *Miscelánea* contains speeches (which do not deal with Uruguayan literature) and short poems.

- 111.—*La literatura nacional y el doctor Sienna Carranza. Apreciaciones al respecto con motivo de una reseña publicada por él en "América Literaria"*. . . Juicios relativos á varias obras del autor. Est. Tip. de El Paysandú. 1892. 8°. 184pp.

"La literatura nacional [by José Sienna Carranza]", pp. 7-33. A brief account of Uruguayan literature written for the *América Literaria* of Francisco Lagomaggiore.

"La literatura nacional y el doctor Sienna Carranza", pp. 35-68. An article published in *El Paysandú*, pointing out omissions and rectifying statements which Pereda considers overdrawn.

This controversy is continued in pages 69-109. Sienna Carranza here calls attention to certain omissions in Pereda's *Miscelánea*.

Pages 113-77 include press notices, private letters, etc., dealing with the works of Pereda.

Pérez, Abel J.

- 112.—"Recuerdos de otros tiempos. J. Carlos Blanco". *Vid. Mod.* [Second series] I, 63-74.

Pérez Petit, Víctor<sup>1</sup>.

- 113.—*Rodó. Su vida. Su obra.* Montevideo. Imp. Latina. 1918. 8°. 325pp. + Ind. + Errata.

The most extensive biographical and critical study of Rodó which has appeared thus far. It contains the following chapters: I, "Un paseo nocturno"; II, "Rodó y nuestro medio literario"; III, "Primeros años. *La Revista Nacional*"; IV, "*La Revista Nacional* (Continuación)"; V, "Literatura y política"; VI, "*Ariel*"; VII, "El Club Libertad—El Club Vida Nueva"; VIII, "Los años de gloria"; IX, "*Motivos de Proteo*"; X, "*El Mirador de Próspero*"; XI, "Los últimos años"; XII, "La muerte de Rodó".

- 114.—"Dos libros hermosos (*Praderas soleadas* by Andrés H. Lerena Acevedo; *Las lenguas de diamante* by Juana Ibarbourou)", *Pegaso* II, 52-66.

- 115.—Introduction to A. Lasplacés, *Opiniones literarias*. See Lasplacés.

Perotti, Italo Eduardo.

- 116.—*Conferencia . . . sobre Rodó y su obra.* Montevideo. [No press given] 1917. Pamphlet of 42pp. + Errata.

A lecture given by the president of the Italian club, Sept. 12, 1917. It discusses Rodó's partial isolation from life, his style, the lack of readers of serious works in Uruguay, the influence of Rodó's ideas, his judgment of the United States and his social work.

Pi, Wifredo.

- 117.—*Antología gauchesca. Los clásicos.* Editor: Máximo García. Lib. "La Facultad". Montevideo. 1917. 8°. 204pp. + Ind. + Erratas.

The anthology is preceded by an introductory study (pp. 5-11) entitled "La lírica gauchesca", in which the compiler gives some account of the character of the *gaucho*, his surroundings, and the essential characteristics of *gaucho* poetry.

Brief biographical notes precede the selections from the poetry of Esteban Echeverría (Arg.), Juan María Gutiérrez (Arg.), Hilario Ascasubi, Estanislao del Campo (Arg.) and José Hernández (Arg.).

Piquet, Juan Francisco.

- 118.—*Perfiles literarios.* Montevideo. Tip. y Lit. Oriental. 1896. 16°. 137pp. + Ind. With portraits.

Characterization of the following men and general praise of their work:—Carlos Reyles, Daniel Martínez Vigil, Víctor Pérez Petit, José Enrique Rodó, Víctor Arreguine, Julio Magariños Rocca, Carlos Martínez Vigil, Eduardo Ferreira, Manuel Bernárdez, Carlos Roxlo, Mateo Magariños Solsona and José Espalter.

<sup>1</sup> Vols. I and II of Pérez Petit, *Teatro* [Montevideo, 1912] include press notices concerning his plays.

Potrie, Enrique E.

- 119.—"Elogio de José Enrique Rodó", pp. 43-51 of J. E. Rodó, *La Novela nueva*. . . Montevideo. 1919.

Brief characterization of Rodó's works, with remarks on his idealism and melancholy.

Prando, Carlos M.

- 120.—"*Ariel*. Conferencia." *Pegaso* II, 1-10; 41-9.

Rodó, José Enrique.

- 121.—"Juan Carlos Gómez". *Rev. Nac. de Lit.*, I, 83-5. See *El Mirador de Próspero*.

- 122.—"El americanismo literario." *Ibid.* I, 133-6; 165-9; 262-4 (unfinished).

- 123.—"Menéndez Pelayo y nuestros poetas." *Ibid.* I, 381-4.

- 124.—"*El Iniciador de 1833*.—Andrés Lamas—Miguel Cané." *Ibid.* II, 155-7, 199-202, 218-20.

- 125.—"La novela nueva. A propósito de *Academias* de Carlos Reyles." *Ibid.* II, 373-6.

This article was also published in Rodó, *La vida nueva*. . . (Montevideo. Imp. de Dornaleche y Reyes. 1897.)

- 126.—Prolog to Emilio Frugoni, *De lo más hondo*. Tall. de A. Barreiro y Ramos. Montevideo. [1902]. 8°. XV+132pp.

After giving some idea of his conception of literary criticism Rodó mentions the good qualities of this collection.

- 127.—*El Mirador de Próspero*. [*Biblioteca Andrés Bello*] Editorial América. Concesionaria exclusiva para la venta; Sociedad General Española de Librería. [No date given]. 2 vols. in 8°. 253pp. and 252pp.

Vol. I.

"Juan Carlos Gómez", pp. 11-23. The importance of Gómez in the literary history of Uruguay, his activities in Chile and Argentina, his personality, and the character of his poetry.

"La vuelta de Juan Carlos Gómez. Discurso pronunciado en representación del *Ateneo* y la prensa de Santiago de Chile, en el Centenario de Montevideo, al ser traídos a la patria los restos de Juan Carlos Gómez, el 8 de Octubre de 1905", pp. 24-35. The changes in Montevideo since the time of Gómez, former differences of opinion regarding men of his stamp, the necessity of admitting that his years of exile were sufficient punishment for what some men criticised in him, and a discussion of different phases of his personality.

"*La raza de Caín*. Carta á Carlos Reyles", pp. 172-80. Critical analysis of this novel, with favorable judgment.

"En la armonía, disonancias. De una carta á Alberto Nin Frías". pp. 198-200. His impressions of the works of Nin Frías.

"*De lo más hondo*. Colección de poesías de Emilio Frugoni", pp. 201-8. See above, Prolog to E. Frugoni.

"Samuel Blixen. Discurso pronunciado, en representación del *Círculo de la Prensa* al inhumarse los restos de Samuel Blixen, el 23 de Mayo

de 1909", pp. 213-8. The character of the man and his importance in Uruguayan literature.

Vol. II.

"La prensa de Montevideo. Discurso pronunciado en el acto de la inauguración del *Círculo de la Prensa* de Montevideo, el 14 de Abril de 1909", pp. 7-19. Important Uruguayans who have been journalists, the value of journalism, Uruguayan journalists abroad, foreign journalists in Uruguay, and the significance of an association of these men.

"*Las Moralidades* de [Rafael] Barrett", pp. 29-31. Favorable comment originally published in *La Razón*.

- 128.—Sobre el espíritu filosófico del autor [Nin Frías]", pp. IX-XI of Nin Frías, *Estudios religiosos*. F. Sempere y Cia. Valencia. [No date given]. 8°. LV+212pp.+Ind.

- 129.—Prolog to Carlos Reyles, *El terruño*. Montevideo. Imp. y Casa Editorial "Renacimiento". Lib. "Mercurio" de Luis y Manuel Pérez. 1916. 8°. XXIX+373pp.

The originality of Reyles and a critical analysis of this novel.

Rossi, César A.

- 130.—"Datos biográficos del autor [A. Nin Frías]", pp. XVI-XXII Nin Frías, *Estudios religiosos*. F. Sempere y Cia. Valencia. [No date given.] LV+212pp.+Ind.

Roxlo, Carlos.

- 131.—*Historia crítica de la literatura uruguaya. El romanticismo. Tomo I*. Montevideo. A. Barreiro y Ramos, Editor. Lib. Nacional. 1912. 8°. 519pp.

——— *El romanticismo. Tomo II*. 1912. 673pp.

——— *El arte de la forma. Tomo III*. 1913. 615pp.

——— *La influencia realista. Tomo IV*. 1913. 503pp.

——— *La influencia realista. Tomo V*. 1913. 479pp.

——— *El cuento nativo y el teatro nacional. Tomo VI*. 1915. 652pp.

——— *La edad ecléctica. Tomo VII y último*. 1916. 509pp.

Sabat Ercasty, Carlos.

- 132.—*El poeta [Vicente] Basso Maglio (Fragmentos de un estudio)*. Tip. J. Mercant y Cia. Pamphlet of 16pp.

A study of the poem *El dirán y el espejo* with numerous and extensive quotations.

Salaverri, Vicente A.

- 132a.—*Florilegio de prosistas uruguayos. Los ensayistas—Los articulistas—Los cuentistas—Los novelistas—Los periodistas*. Editorial Cervantes. América, Buenos Aires: España, Valencia, H. Cortés. [1918?] 264pp.

The preface (pp. 9-20) includes brief remarks on Uruguayan literature. Each group of selections is preceded by a short paragraph setting forth the general tendencies of the author and mentioning his principal works.

- 133.—"De la vida y de la obra de [Julio] Herrera y Reissig." Prolog (pp. 7-15) to Herrera y Reissig, *Prosas*. . . Montevideo, M. García. 1918.

The character of the man and his works, with some account of his life.

- 134.—"Florencio Sánchez y su obra". Introduction (pp. 1-10) to Vol. I of *El teatro del uruguayo Florencio Sánchez*. . . España: Ed. Cervantes—Valencia. América: Ed. Tor—Buenos Aires. 1917. 8°. 185pp.

General remarks on the character of Sánchez and the nature of his works<sup>4</sup>.

Salterain Herrera, Eduardo de.

- 135.—*Cartas fundamentales*. I. *Ensayo de crítica epistolar. Con una noticia acerca del autor de Salvador Rueda. Ilustraciones de Lila Pujadas Ferreira*. Gregorio V. Marino, Impresor. Montevideo. 1919. 8°. VI+312pp.

"Sobre Rodó y la crítica plebeya. Despedida.", pp. 251-62. Here the author discusses the indiscriminating critics of Rodó who laud him to the skies, critics unfavorable to him, and cases of slanderers of other great men.

"Los libros: *El terruño*, de Carlos Reyles; *Juan Carlos Gómez y Los partidos políticos*, de Luis Melián Lafinur; *El Erial*, de Constancio Vigil; *Mientras el viento calla*, de Horacio Maldonado; *Hacia la cumbre*, de Juan Stefanich", pp. 285-312. Critical studies of these books.

Sánchez, Ricardo.

- 136.—"*Lágrimas* por Ernestina Méndez Reissig". *Vid. Mod.*, I, 279-80.

Scarone, Arturo.

- 137.—*Uruguayos contemporáneos. Obra de consulta biográfica*. . . *Diccionario de datos referentes á compatriotas de figuración en las letras, artes, ciencias, parlamento, magisterio, milicias, etc., etc. y de algunos extranjeros desde largo tiempo incorporados y descollantes en nuestra vida pública. Prólogo del Doctor Juan Antonio Buero. Primera edición con un apéndice con datos complementarios*. Montevideo. Imp. y Casa Editorial "Renacimiento". Lib. "Mercurio" de Luis y Manuel Pérez. 1918. 8°. XV+676pp.

One thousand biographies in the style of *Who's Who*.

Schinca, Francisco Alberto.

- 138.—*Oriflamas (Discurso y críticas literarias)*. Montevideo. Imp. y. Lib. "Mercurio", de Luis y Manuel Pérez, Editores. 1914. 8°. 228pp.

"*Cuentos al corazón* (Prólogo del libro de Manuel Medina Betancourt)", pp. 7-17. The principal literary qualities of Medina Betancourt and the merits of this work. In the third edition of *Cuentos al corazón* ["*El Arte*" Taller Gráfico. Montevideo. (No date given). 8°. XIV+176pp.+Ind.] the prolog is dated "Invierno de 1906".

"Juan Carlos Gómez (En la repatriación de los restos del gran tribuno)", pp. 19-25. Eulogy of the man.

"Notas á un libro de Nin Frías", pp. 27-32. Impressions of various essays in his *Nuevos ensayos*. . .

"*Conferencias y discursos* [by J. Zorilla de San Martín]", pp. 53-7. A discussion of the oratory of Zorilla.

<sup>4</sup>The second volume of this work (Ed. Cervantes. Valencia. 1920. 162pp.) is preceded by a prolog by Juan José de Soiza Reilly, "Florencio Sánchez y el drama de su vida", pp. 1-13. Anecdotal.

"Samuel Blixen", pp. 65-71. An article published in *El Día* shortly after the death of Blixen, giving an appreciation of the different phases of his literary activity.

"*El eterno cantar* [by Emilio Frugoni]", pp. 82-6. General characteristics of Frugoni's poetry and impression of this particular volume.

"*Los crepúsculos*. Prólogo al libro de poesías del señor Juan María Oliver", pp. 93-8. Eulogy.

"La nueva crítica", pp. 119-22. An introductory article written for the section on literary criticism in a magazine entitled *Montevideo*, setting forth his conception of this form of composition.

"José Enrique Rodó", pp. 123-8. A speech in praise of Rodó.

"Un libro de versos", pp. 129-37. Critical analysis of *El poema de la carne* by Manuel Pérez y Curis.

"*Ideas y observaciones* by Carlos Vaz Ferreira", pp. 149-53. Impressions published in *El Día* under the signature "Albio Tibulo".

"*De la vida* [Novel by Manuel Medina Betancourt]", pp. 205-9. A critical analysis.

Seguy, León.

139.—*Juicio sobre Moral para Intelectuales del Dr. [Carlos] Vaz Ferreira. Primera entrega.* [Edición de "El Estudiante". Río de la Plata. Año 417 de la era americana]. Pamphlet of 28pp.

After mentioning the lack of appreciation of Vaz Ferreira in his own country, the author makes a study of the ideas expressed in the above book.

Sienra Carranza, Pedro.

140.—"Literatura nacional". See Pereda, "Literatura nacional".

Silván Fernández, Joaquín.

141.—*El Proteo de Rodó.* Montevideo. José María Serrano, Editor. 1909. Pamphlet of 16pp.

Articles published in the newspapers of Montevideo. Impressions of the *Proteo* and praise of its author.

Soff, Adalberto.

142.—"Arte teatral en Montevideo". *Vid. Mod.*, IV, 91-115; IX, 327-32.

Sumay, Manuel J. [Argentine].

143.—"Sueño de Oriente [by Roberto de las Carreras]". *La Revista*, II, 425-30.

Teysera, Faustino M.

144.—*El teatro nacional. Conferencia dada en el Ateneo de Montevideo la noche del 14 de Diciembre de 1908.* Montevideo. Imp. Latina. Pamphlet of 27pp.

Arguments for the establishment of a national theater. Pages 20-27 are taken up with press notices of the lecture.

Thévenin, Leopoldo ("Monsieur Perrichon").

145.—*Colección de artículos.* Montevideo. A. Barreiro y Ramos, Editor. Lib. Nacional. 1911. 8°. 307pp.

"*Lauracha* [By Otto Miguel Cione]", pp. 276-81. A critical analysis of the novel dealing especially with the principal character, Lauracha.

"El libro de Rodó [*Motivos de Proteo*]", pp. 281-88. Impressions of the book.

"Teatro nacional", pp. 289-303. Attraction of the drama for Uruguayan authors, their reliance on French models, failure to create national plays other than those of the *gaucho* type, defects of these and thesis plays, and general conclusions.

Tiberio, Oscar [Argentine].

146.—"Sueño de Oriente [by Roberto de las Carreras]". *La Revista* II, 457-60. Torterolo, Leogardo.

147.—"Monografía de las letras uruguayas". *Vid. Mod.*, V, 71-86.

Vásquez Varela, Alfredo.

148.—*Apuntes de historia literaria. Recopilados y ordenados de acuerdo con las lecciones de la Universidad de Montevideo. . . anotados y modificados en parte por M. Escandou*. Madrid. Daniel Jorro, Editor. 1914. 8°. VII+560pp.

Pages 161-205 deal with Uruguayan literature. After a brief survey of early literature the author deals with the individual writers, devoting one paragraph to each. More extended treatment is given to the Uruguayan theater, especially the contributions of Florencio Sánchez.

Velasco y Arias, María [Argentine].

149.—*Dramaturgia argentina. Tesis presentada para optar al doctorado en filosofía y letras (Universidad Nacional de Buenos Aires)*. Buenos Aires. A. Molinari. 1913. 8°. 302pp.+Bibliografía.

Florencio Sánchez and Víctor Pérez Petit are included with Argentine playwrights.

*Vida Moderna*. [Second Series.]

150.—Vol. I contains brief biographical notes on the following authors: Antonio Bachini, p. 5; Julio Herrera y Obes, pp. 9-10; Juan Zorilla de San Martín, pp. 26-7; Joaquín de Salterain, p. 37; Pedro Bustamante, pp. 42-3; Carlos Vaz Ferreira, p. 57; Abel J. Pérez, p. 63; Luis Alberto de Herrera, p. 75; María Eugenia Vaz Ferreira, p. 159; José Pedro Ramírez, p. 162; José Sienra Carranza, p. 169; Eduardo Acevedo, pp. 190-91; Luis Carlos Berro, p. 228; José María Fernández Saldaña, p. 237; Washington Beltrán, p. 243; Luis Torres Ginart, p. 248; Martín Aguirre, p. 305; Daniel Castellanos, p. 317; Ricardo Sánchez, p. 332; Guzmán Papini, p. 351; and, Alberto Nin Frias, pp. 354-5.

151.—Vol. II includes brief biographical notes on Javier de Viana, p. 19; Julio Lerena Juanicó, p. 23; José María Muñoz, p. 28; Héctor Miranda, p. 146; and, Alfonso Broqua, p. 154.

Zorilla de San Martín, Juan.

152.—*Conferencias y discursos. Prólogo de B. Fernández y Medina*. Montevideo. A. Barreiro y Ramos, Editor. 1905. 8°. XVII+431pp.

"Don Francisco Bauzá. Discurso pronunciado en el Centenario de Montevideo, al inhumarse los despojos del Señor don Francisco Bauzá, el 5 de Diciembre de 1899", pp. 345-8. Eulogy only.

153.—*Huerto cerrado: Mitre—Gómez—Lavallaja*. [*Biblioteca de Autores Americanos*]. F. Ganada y Ca., Editores. Barcelona. [No date given]. 8°. X+175pp.



"Juan Carlos Gómez. Discurso pronunciado en la esplanada de la aduana de Montevideo al recibirse los restos mortales de Juan Carlos Gómez, 8 de Octubre de 1905", pp. 149-63. Eulogy of Gómez, with scattered biographical details.

Zubiillaga, Juan Antonio.

154.—*Crítica literaria*. Montevideo. A. Monteverde y Cia. Editores. Lib. Americana. 1914. 8°. 315pp.+Erratas+Ind.

"José Enrique Rodó, El escritor y sus obras", pp. 85-304. After briefly characterizing the men connected with the *Revista Nacional de Literatura y Ciencias Sociales* (Rodó, Daniel Martínez Vigil, Víctor Pérez Petit, and Carlos Martínez Vigil) the author studies the work of Rodó.

"*El pleito de las pasiones*, por Guillermo Kubly", pp. 307-15. A letter to Kubly dated March, 1913, giving his impressions of the above book.

155.—"Notas sobre historia. La obra del Doctor Luis Melián Lafinur [*Juan Carlos Gómez*]. *Nosotros* (Buenos Aires), XX, 5-35.

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STURGIS E. LEAVITT

UNIVERSITY OF NORTH CAROLINA

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Sworn to and subscribed before me this 22nd day of March, 1922.

ALFRED COESTER,  
H. F. CONGROS,

[SEAL] Notary Public in and for the County of Santa Clara, State of California.  
 My commission expires May 11, 1924.

# HISPANIA

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## CHILEAN LITERATURE

Of all the arts, literature reflects more plainly the character of a people, in a way that everybody, and not only the initiated, as in painting or music, can understand. A book of stories or of poems is the unmistakable voice of a people, and it is sufficient to be able to read, without knowing anything of the technicalities of the art of writing, to have a full understanding as to its meaning and soul. I will dare to say, furthermore, that literature is more attached to place and times than the other arts; and for this reason a country finds first its expression in the art of writing before it can do anything original in the other branches of self-expression. And this was as true in the United States as in Chile.

The first production of what we may call Chilean literature happens to be one of the most celebrated epics in the Spanish language, today a classic of world fame. The poet, Don Alonso de Ercilla, a Spanish soldier of fortune, sings of friend and foe alike, the Spanish conqueror and the Araucanian Indian, with that true broadness of soul that distinguish the Homers and the Virgils. Other native poets follow him with more or less happy sequels to his epic, until when, far into the Colonial period, the dreary routine of life produces our Cotton-Mather, the Padre Lacunza, with his visionary inspiration of the "Coming of Christ in Glory and Majesty."

At that period, learning is almost exclusively confined to the churches, and even within the church reduced to a religious order, that of the Jesuits. It is then self-explainable why our Colonial authors—historians, theologians, naturalists—are men of the church: Ovalle, Rosales, and Molina, all Jesuits, have given us the history of the Conquest and the Colonial period in Chile, while another churchman, Camilo Henríquez, appears as the spirit of political freedom at a moment when many a secular colonist was still vacillating in breaking off his allegiance to the Spanish king.

There is yet another particular in which the development of Chilean literature reminds us of that of the United States. The political agitation preceding the strike for independence is enhanced by a peculiar kind of literary production—the pamphlet—a sort of literature always flourishing when there is great need for giving expression to popular feeling and there is lacking the modern medium of public utterance—the press.

When the public began to interest itself in political problems in Chile, the newspaper was everybody's book. Real books were of course expensive and scarce, while a plain sheet of paper carelessly printed was wont to convey to the reader a more appealing message. All the writers of that period, even the poets and the dramatic authors, were therefore journalists. A few names will suffice to emphasize the fact that everyone of them was at the same time a public man—that is to say, a preacher of reforms and a political leader in the struggle to put them into effect. Camilo Henríquez and Martínez de Rosas, Salas and Infante were our Paines, Jeffersons, and Franklins of the Revolution.

Besides the writers active in politics there was another large group of literary men who were devoting their activities to the great educational task which was destined to make of Chile the experimental field for many an educational reform. Learned men from many neighboring republics, political refugees who had made Chile their home, joined hand in this work. The Chilean Lastarria, the Venezuelan Andrés Bello, the Spaniard Mora, and the Argentinian Sarmiento were fast putting Chile at the head in the movement for public education in Spanish America.

As a lasting example of that collaboration of the political and social thinker, the Chilean Civil Code stands as a model after which other Constituent Assemblies have patterned the letter and spirit of their laws. In the same way our school and college textbooks have spread the teachings of the Chilean educational system over all the South American continent.

With Lastarria there begins to develop an interest higher than the actuality, by which the newspaper and the pamphlet are inspired. In order to encourage the production of purely literary and fictional work, the master himself ventures into a field for which he undoubtedly could show more enthusiasm than natural gifts.

Since then date the simultaneous currents which clash at times

and in other instances intermingle in our literature. The liberal spirit had been incarnated in the group of the romantics, while the conservative in politics was naturally inclined to continue loyal to the classical rules derived from the strict discipline of his college years. As far back as 1841, the first of these groups considered itself bound to a compact doctrine; they were free-thinkers in religious matters, liberal in politics, and romantic in literature. From those two groups has developed the character of national literature in Chile: more reflective than imaginative; more substantial than entertaining.

Typical of the romantics is the figure of Francisco Bilbao. Up to that time the value of the written word had all its pristine force not yet softened by academic use, and as a living thing it awakened great enthusiasm and fears. Bilbao impersonates that group of reformers who, without taking recourse to political intrigue, draw to themselves admirers and followers and produce with their writings more commotion than the intrinsic value of their work should let us reasonably expect. The lyric exaltation of his style and his apothegmatic language place him as an exceptional case amongst Chilean writers.

As an ideologist he is surpassed by his friend Arcos, whose talent was more familiar with facts and who applied to social economy the reforms which Bilbao contented himself to apply to the spiritual dominion.

Bilbao reminds us by contrast of the strongest of his refuters, the conservative journalist Zorobabel Rodríguez. His vigorous writings, his quickness of thought, and his sharpness as a polemist make of him the prototype of the Chilean journalist of the times. His purely literary works are much inferior to his campaigns as a conservative political writer and a liberal economist.

About the year 1850 literary production in Chile begins to assume the various forms of lyrical poem, the novel, and the drama. Salvador Sanfuentes, Eusebio Lillo, Guillermo Blest-Gana, among the poets; Alberto Blest-Gana, Vicente Grez, Zapiola among the writers of fiction and memoirs, are the outstanding names of the period, with two or three exceptions.

J. J. Vallejo represents the transition between purely social literature and fictional art. As an observer and a satirical author on people's habits, he laid the foundations for the novel of the future. He is at the same time pessimistic and sarcastic, and the first Chilean

writer of prominence who refused to identify himself with a political party, to be exclusively a litterateur. His contemporary, Pérez-Rosales, shows how to produce an interesting book, lasting and original, by writing a simple autobiography. It is true that *Recuerdos del Pasado* "Remembrances of Long Ago" would not even interest our generation, were it not that the stage in which its chief actor moves is so ample and the episodes which constituted his every-day life participate of the true character of a novel of adventure. The spirit of the Chilean people of his time, a wandering, enterprising and inconstant people, impersonates itself in this man, who tasted of all the alternatives of fortune and social position; who was a miner up in the north, a farmer in the central provinces and a settler in the south of Chile; who traversed the cordilleras and the Argentinian pampas as a cattle dealer and came to California in search of gold, to finish his life as a sedentary public official.

Vicuña-Mackenna is the last one of these civic writers who sacrificed their chief capacities to serve in a more ample way the general requirements of the times. His writings reveal the Latin exuberance of the Spanish side of his nature, while his activity as a citizen gives ample evidence of the strength of his Saxon blood. As a writer, Vicuña-Mackenna was endowed with the natural gift of holding the interest of the reader and carrying it spellbound, and though profuse and disorderly in style, not always accurate, through his pages our past comes back to life with a vigor and color not one of our exacting historians has ever been able to give to it.

Chilean society in its early stage found the poetry it wanted in the verses of Doña Mercedes Marin del Solar. Fatherland, religion, and home were her simple themes for inspiration. Eusebio Lillo begins in a quiet, lyrical tone, fires his imagination in the political strife, intensifies his love of country in exile, and writes the words of our National Anthem. Guillermo Matta is of a more varied inspiration, but he very often lags in sentiment in his frondose verses, and has a strong tendency toward political harangue and philosophical abstraction.

With the exception of the names already mentioned and a few others less significant, the rest were only accidental litterateurs, who after a few pieces of verse or a light attempt at fiction, blew out of inspiration and became tame functionaries or shrewd business men. There are, however, some specialists of accomplished talents and

strong personality, such as the diligent historians Miguel Luis Amunátegui and Ramón Sotomayor-Valdés; the humanist Diego Barros-Arana; the jurist Ambrosio Montt; Justo Arteaga and Isidoro Errázuriz, polemic writers and parliamentary orators. In more specialized fields yet, we have the bibliographic studies of José Toribio Medina; the prosodic and metrical studies of Eduardo de la Barra, who is responsible for the introduction of modernism in Chile, together with Rubén Darío.

Within the last twenty-five years, literature has undergone a great change in Chile, and the press has followed suit, passing from the political and personal stage to the informative and impersonal. The writers of today have perhaps a less marked individual influence in the life of their time, but what they may have lost in breadth of influence they have gained in perfection of art.

The founder of the Chilean novel is Alberto Blest-Gana, whose first essays appear about the year 1857. Through his romances, written in a familiar, business-like way, our past revives with many of the characters of generations gone forever. The long career of this novelist is divided into two periods, separated by a recess of twenty-five years. Of the first group of novels, *Martín Rivas*, "La Aritmética en el Amor," and especially *El Ideal de un Calavera* (The Ideal of a Madcap), are the works that made Blest-Gana the undisputed representative of Chilean fiction. *Martín Rivas* and "The Ideal of a Madcap" have been translated into English.

More than a score of years later Blest-Gana surprised his friends with a new serial of romances, not of an historical nature, but inspired rather by the more modern tendencies of the psychological and social romance. More surprising yet, the style has gained in intensity and color, while a vein of refined irony can be easily associated with his long sojourn in Paris.

The more distinguished of his disciples, Luis Orrego-Luco, has given us three or four ambitious literary canvases on social and historical subjects; but full as they are of minute observations and happy sketches, none of them attains the passionate romantic fervor of his first book, "Un Idilio Nuevo."

With Federico Gana, Chilean fiction acquires the sobriety and elegance of a mature art; his short stories are descriptive of the inner national life as well as of its exteriority. Then Baldomero Lillo, Guillermo Labarca, Rafael Maluenda and others have come to earnestly study the problems of our social and industrial life, as expressed



in the art of fiction. Augusto Thomson, Fernando Santiván, Eduardo Barrios, Joaquín Edwards, Mariano Latorre, Pedro Prado, and Januario Espinosa are among the *noms à retenir* of the present generation.

At least three women must be included in this brief list, with the names of Inés Echeverría Larrain, Amanda Labarca, and the poetess, Gabriela Mistral. Doña Inés has the most caustic spirit and a wide range of observation. Amanda Labarca has a swift style and a realistic eye, while Gabriela Mistral marks the lofty spiritual progress of Chilean poetry.

After the romantic verbal display of Pedro Antonio González, Chilean poetry assumes a more individual character in the work of men like Dublé, Pezoa, Domingo Silva, and others. Magallanes-Moure marks the peak of perfection among contemporary Chilean poets, as De la Vega indicates the happy liaison between exclusive and popular lyricism.

In the field of criticism we have writers such as Fuenzalida-Grandón, Pedro Cruz, Enrique Sanfuentes, Eliodoro Astorquiza, Armando Donoso; and educational writers and reformers of the high type of Valentin Letelier, Carlos Fernández-Peña, Enrique Molina, and Salas-Marchán. Epochal books like *Raza Chilena*, by Palacios, and *Azul*, by Rubén Darío, were written in Chile and were destined to revolutionize the thought of the contemporary generation throughout the whole Spanish world.

Other writers with a wide popular influence are Joaquín Díaz-Garcés, Carlos Silva-Vildosola, Tancredo Pinochet, Alberto Orrego-Luco, Misael Correa, J. M. Ortiz, Enrique Tagle-Moreno. Following them, the younger generation strives for an ideal of refinement and transcendentalism. Diverse as their temperament might be, the strong traits of our united, homogeneous race are marked in all of them. The frugality of our early life, the definiteness of our horizon, and the unity of our nationality are reflected in a literature of marked sobriety of form, virility and directness. Out of this there must come a production not only able to sustain comparison with that of our literary fathers, but endowed with the qualities gained in other fields by the progress and perfection of our national culture.

C. CASTRO RUIZ,

*Counsellor of the Chilean Embassy.*

WASHINGTON, D. C.

## THE REPORT OF THE NINTH NATIONAL FOREIGN TRADE CONVENTION

The Ninth National Foreign Trade Convention met at Philadelphia May 10, 11, and 12, 1922, and was attended by about 3,500 delegates. The general theme of the convention was "Financing and Expanding Foreign Trade." Four general sessions were held in which our foreign loan policies, foreign exchange situation, the American Merchant Marine, tariffs, and similar subjects were discussed. In addition to these, there were nine group meetings which were designed to deal more specifically with the problems related to the financing and expanding of foreign trade.

The only Group Session at which educational problems were discussed was held on the evening of May 10th, and the topic announced for consideration was "Public Education for Greater Foreign Trade." The Chairman, Mr. E. H. Huxley, of the United States Rubber Export Company, New York, announced at the outset that the subject under discussion was not the technical preparation for persons who planned to enter the field of foreign trade, but a study of the ways and means whereby the general public could be brought to a fuller realization of the importance of foreign business.

Mr. Huxley outlined the chief features of the campaign which is now being carried on by the Committee on Education of the Foreign Trade Council to create in the mind of the general public a "favoring spirit" with respect to foreign trade. The committee's program has four chief objectives, namely, the publication of magazine articles designed to awaken more general interest in foreign countries and foreign business; the publication of news items of a similar character in the daily press; lectures before Chambers of Commerce and similar organizations upon the importance of foreign trade; and more specific work in geography and the history of foreign countries in the elementary and secondary schools. In discussing the latter feature, Mr. Huxley urged that commercial geography be subordinated to political geography in the schools, and that at least the fundamental principles of economics should be taught.

Mr. Huxley was followed by President Wallace W. Atwood, of Clark University, who spoke on "Foreign Trade Instruction in Public Schools." President Atwood emphasized the importance of the study

of geography in the elementary schools and junior high schools in order to create a "favoring spirit" toward foreign countries and foreign trade. He also mentioned the value of the study of literature—presumably in the English classes—as a means of securing a sympathetic interest in foreign problems on the part of future citizens.

The last speaker; Dr. R. S. MacElwee, Director of the School of Foreign Service of Georgetown University, bitterly arraigned the inadequate teaching of the modern languages, English, and economics in the high schools and colleges. With respect to the teaching of modern languages he said: "The deficiency in modern languages is too well known not to take up the time of this assemblage. It seems that all language teaching, almost without exception, is approached from the wrong angle in our national language teaching. Until any individual has mastered the spoken language to a sufficient extent to have some feeling for the language, to have it ring in his ears, it seems to me almost worse than useless to drag him through the very meticulous refinements of grammar and difficult classical literature. On the other hand, if a student can read the daily papers and magazines and speak with a good accent in the usual phrases and idioms, not just words, he can be brought to feel the actual living language of a people—as they use it in their daily lives of business, religion, and pleasure. The introduction to the standard literature of the people and the gradual acquirement of the refinements of the grammar will be enjoyable and profitable. We commence at the wrong end—for instance, imagine teaching a Frenchman English by beginning with a minute examination of all the finest phases of grammatical construction by learning columns of isolated words and then a text from Shakespeare, Milton, or Browning."

After considerable discussion, chiefly regarding an improvement in the teaching of English and economics, your delegate expressed regret that the only reference to the modern languages in a conference devoted to the study of education for foreign trade had been a denunciation of our methods, purposes, and results. He stated that anyone familiar with the trend of modern language instruction in this country must recognize that we are making every effort to teach the spoken language and that the study of literature is by no means the chief objective in high-school language courses. He further expressed surprise that no one had mentioned the necessity of utilizing the modern language courses in schools and colleges in order to secure the

sympathetic interest of students in foreign countries and foreign problems, that had been so frequently mentioned.

Your delegate believes that the question of the value of the study of foreign languages did not receive a fair hearing at the Conference, and heartily endorses the recommendation made by Professor W. S. Hendrix in his report of the Eighth National Foreign Trade Convention that another effort should be made by the American Association of Teachers of Spanish to be represented on the program of the group session dealing with educational problems at the next meeting of the convention. The conference in general, and the Committee on Education of the Foreign Trade Council in particular, should be made to realize that while a sympathetic interest in foreign countries may be created by the study of history and geography, an intelligent knowledge of foreign countries and the ability to deal with them directly can only be secured through courses in modern languages.

On May 9th, the Second Public Conference on Training for Foreign Service was held at the Commercial Museum, Philadelphia, under the direction of the Advisory Council and Committee of Fifteen on Educational Preparation for Foreign Service. This conference was held in connection with the Foreign Trade Convention.

The morning session was devoted to a discussion of "Materials of Commerce: Their Use in Foreign Trade Instruction." The Chairman of the meeting was Mr. Glen Levin Swiggett, Chairman of the Committee of Fifteen, who outlined the problems involved in education for foreign trade and discussed the training in modern languages, and especially Spanish. He spoke of the large increase in Spanish students after the year 1898, but said that this increase had not been maintained and that by 1910 Spanish was not even mentioned in the report of the Commissioner of Education. He stated that in 1915 only one-half of one per cent of the students in high schools were studying Spanish. He then mentioned the large increase which has taken place in the last seven years and declared that in many cities Spanish has the largest high-school enrollment among the languages.

He stated that in the course devoted to preparation of students for foreign service, the Spanish textbooks should make use of the materials of commerce in order to establish direct lines of contact between pupils and the industry and commerce of the foreign country whose language they are studying.

"The United States will never attain its proper strength commer-

cially until it has established trading stations in all parts of the world," said Mr. Swiggett. "We must have American trading stations in all countries, and have Americans to sell American goods over the counters. But before we can accomplish that we must train the youth of our country, through our colleges and schools, to have a larger and more sympathetic understanding of foreign countries and peoples. We must create in our youth an inclination to go abroad and become identified with foreigners. And we must also by some means create in the foreigner a knowledge of trust in and sympathy for the American people and our ideals."

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## **DO STUDENTS LEARN TO SPEAK SPANISH IN OUR HIGH SCHOOL AND COLLEGE LANGUAGE CLASSES?**

I have purposely put the title of this article in the form of a question, and I can hear my readers, doubtless without exception, answer with a loud and emphatic: NO! Now change the word Spanish to French, German, Italian, what you will, and then compare the answers. We, as teachers of Spanish, are no worse off than our associates in the modern language field. But there's the rub. We want to excel. As members of the American Association of Teachers of Spanish we are banded together for our common good and for the good of our students. We desire to do the best kind of teaching that is humanly possible in order to produce results of which we can be proud.

Granted that we all confess frankly that a student can not learn Spanish (or any other foreign language) in our classrooms so as to be able to speak it fluently. Of course I am speaking generally now and do not include the occasional exception who proves the rule. Let us look into the matter from one angle, at least, in a sort of analytical manner in order to determine if possible on whom to place the burden of the blame. Let us imagine a class composed of twenty students which meets five times a week, the length of each period being forty-five minutes. If each student actually speaks or reads in the foreign language for two minutes each day (a fair estimate and perhaps a trifle too high), then in the course of a year of 180 school days he has used the language in the classroom a total of 360 minutes: six actual hours! Not more time than some children might consume in conversing in their mother tongue between the hours of sunrise and sunset. Proceeding at that rate the span of life is too short for anyone to learn to speak a foreign language in the classroom.

The teacher of a living foreign tongue has a more difficult task confronting him than any that Hercules ever attempted if he is expected to turn out graduates who have a real command of the language that they are studying. The foregoing analysis does not place the blame on either student or teacher. But the task is not as hopeless as these figures would make it seem, for there are degrees of knowledge and of perfection in language work. When a student

in an examination in elementary Spanish receives a grade of ninety per cent we do not mean that he knows ninety per cent of all Spanish. We mean that he knows ninety per cent of the subject known as elementary Spanish—itsself only a small fraction of the whole subject. Following this same principle we can readily see that because a student does not become proficient in a language after studying it in school does not signify that his time has been wasted. It is really ridiculous to imagine that our students—the school children of America—are ever going to become bi-lingual. Why, even under the most ideal conditions (in or out of school) one can not become truly bi-lingual, because one can not live in two countries at the same time. Language is an animate thing. Words are born, grow, mature, and fall into decay. After a native Frenchman, Spaniard or what-not has resided for a time in a foreign land he finds on his return home that his mother tongue has changed somewhat. New words, new turns of speech, colloquialisms, strike his ear but are meaningless to him. Consequently he finds that he must “brush up” his own language. In the light of the foregoing surely no one should be so deluded as to expect that a student will learn in the classroom to speak a language like a native.

The consensus of opinion also seems to be that more success is obtained in language work in the high school and junior high school than in the university and the college. There are plausible and apparently sound reasons for such an opinion and condition. The young student is invariably more sincere in his work than his older brother is wont to be. The high-school pupil is asked by his friends: What are you studying? The college or university student is asked: What are you taking? The high-school pupil invariably makes some effort to learn, while the college student all too frequently “takes” a subject because it is necessary for graduation. Moreover, although the high-school pupil has his distractions in the form of organized athletics, wholesome play and near-social events, his age is in his favor. His mind is more plastic, more receptive and more retentive. Create in him an interest in his subject and he “registers” every time. Herein enters the cleverness of the ingenious teacher. An inspiring teacher will obtain excellent results. The pupil will soon want more than the meager work of the classroom. Newspapers in Spanish, clubs, the presentation of plays in Spanish, realia of any kind, all will help to satisfy his desire for knowledge of Spanish and thereby supple-

ment the limited work of the classroom. We are all familiar with the many advantages which participation in a foreign language play offers. The participants unconsciously increase their vocabulary, gain a respect for and an appreciation of the spoken idiom as a means of expressing thought. Such work, too, is occasionally the open sesame of foreign dramatic literature. All extra-mural work of this kind is in reality so much additional study, taken in homeopathic doses, which supplements the formal work of the classroom in a wholesome and beneficial way. But it requires skill and ingenuity on the part of the teacher to keep his classes keyed up to a high pitch of interest at all times. There can be no perfunctory teaching in language work if a satisfactory high standard is ever to be reached and maintained. We are justified in making the statement which all have heard so often that teachers of languages in our schools need the finest kind of preparation. The perfect teacher probably does not exist, probably never has existed, for after all we are only human, and *humanum est errare*. However, we can all strive to approach perfection.

Book learning alone is insufficient as preparation for teaching a foreign language. The graduate departments of our universities turn out men and women who have fulfilled all the requirements exacted by their faculties. They know a great deal, have amassed a storehouse of knowledge, but how often it occurs that they can not converse with any degree of fluency in the foreign language which has been their specialty and which they intend to teach. At the last meeting of the central division of the Modern Language Association a committee appointed to prepare a statement on foreign study offered through its chairman the following resolution, which was adopted:

*Resolved*, That candidates for the doctorate in romance languages should be urged to spend at least one year, or the equivalent, in study abroad; and that whenever possible, such study should be made an integral part of the preparation for the doctor's degree and for the career of teacher of romance languages and literatures.

The virtues of the foregoing resolution are obvious. The general adoption of such a policy will be a long stride in the right direction.

We Anglo-Saxons are not quick at acquiring a foreign language. Some of us struggle on for years with a faulty pronunciation. Should we, then, in the interest of things Hispanic, call upon native Spaniards and Spanish-Americans to be the teachers of our youth in secondary schools? I do not feel qualified to answer definitely, but there are cer-



tain points which must be taken into consideration. The Latin who has grown up in his native land does not comprehend the workings of our school system and finds it difficult to envisage the problems of teaching in the same way as we do. Discipline, or rather the lack of discipline, which is not absent from our secondary school classes, is an almost unsurmountable obstacle in his path. Unless he is familiar with student slang and the colloquial idiom undue advantage will be taken of him, and his efforts, however sincere they may be, will come to naught. There is a definite place for the Spanish-speaking native when he is thoroughly cognizant of our language, customs, methods, and civilization. To be successful he must, of course, know how to teach Spanish from the standpoint of the American. There is unquestionably a definite place for the native Spaniard in institutions where courses are given entirely in the foreign idiom, but I am frank to state that unless he is dealing with mature students or is in a department which is guided by an American the inexperienced foreigner is very apt to prove inefficient, owing in the main to the perverseness of our youth.

Since we do not teach by the direct method alone we must expect the foreigner who teaches elementary classes to be able to approach his subject analytically, with a knowledge of the machinery of language—grammar. He ought, too, to have some clear conception of pedagogical principles. Because one is a native Spaniard and has spoken the language at home is not an adequate reason why one is qualified to teach the language. Let me quote here a few words which could have been inserted earlier in this article. They are doubtless trite and commonplace, but truthful. "En la enseñanza, no basta saber, sino saber enseñar. Un hombre puede ser el más sabio del mundo y ser pésimo profesor." (*España*, Madrid, April 29, 1922, p. 5.) We should not at any time consider the teaching profession as a catch-all for failures, disappointed ones, temporary workers and the like if we have the welfare of the profession at heart.

The young, inexperienced American teacher who has chosen teaching as his life work enters the field under a handicap, and the first to suffer, unfortunately, are his students. But we all know that the best way to learn is to teach. Herein lies the salvation of a vital part of the teaching profession, provided the instructor is sincere and strives earnestly to progress. The new teacher soon finds himself equipped with a handy list of stock phrases in the foreign language which he

manipulates with some ease, and perhaps grace, in the classroom. So far, so good, but a teacher must not be content until he feels at home in discussing any normal topic in Spanish. It is true that if in an elementary class we hold close to the lesson we find ourselves employing a minimum amount of Spanish and yet seem to be conducting the work in the foreign tongue. Once the teacher has his first stock of set expressions well in hand and continues to use them over and over again, both he and the class soon find that the day's work lacks variety, and an atmosphere of musty monotony pervades the classroom. When such a condition exists it is obvious that perfunctory and disinterested teaching has been reached and the result is also obvious—a stultification of all concerned. Little wonder that students reciting a maximum of two minutes a day learn little in such a class.

Until the Spanish classes in our schools are manned by masters of the language, by teachers who really have a fair command of the colloquial idiom, are we not wasting time in insisting upon our students learning to speak Spanish? I feel that this question can best be answered by another. Since we as an association of teachers of Spanish are frank to admit that many who teach are not masters of the language, would not an affirmative answer to the preceding question be a confession of defeat, an admission that our fathers and grandfathers in the profession were working along sound pedagogical lines when they taught living languages in precisely the same way as their colleagues taught the dead languages? I believe so. There are some weaknesses which can be strengthened, others which must continue to remain despite our best efforts, but we all feel that we are urging young teachers to follow close to the best and correct path, a smooth path without ruts. Far be it from any of the older and more experienced teachers in their smug self-satisfaction to discourage any loyal worker in the profession. The real purpose of our association should be to encourage all teachers to continue studying, to seek to perfect their knowledge of the subject they are teaching. One is never too old to learn something more. Some may think that we are pessimistic when we cry out against weaknesses in the profession. I think we do so because we are proud. We desire to ennoble the teaching of language in our schools. Jealousy does not enter into the discussion, for surely teaching does not stand as a symbol of wealth. It represents more often altruistic service. Nevertheless

the comforts and luxuries of life come in greater abundance to him who is ambitious. Here is one explanation of why the best secondary school teachers are found in the larger cities where salaries are paid more or less commensurate with the teacher's ability.

If we confront the situation fairly we are still forced to admit that even the poorly equipped beginner in teaching does not labor in vain. The members of his class are guided by textbooks and grammars, and even when the spoken language falls into the background all is not lost. It is a well-established fact that our students who have studied Spanish grammar and translated some pages of Spanish prose make progress in the language faster and with greater accuracy in a Spanish-speaking country than do those who learn the language parrot-like with no knowledge of grammar. In whatever way a student approaches the subject he is bound to derive some benefit from it. The vital question is how to derive the greatest benefit in a given time.

When so many people are ready to cry out that the student does not learn to speak Spanish in the classroom, are they ready to admit with justice and without prejudice the possibility of cultural value which is derived from a study of the literature? Probably many of them are not, because they are so infatuated with "lo positivo" that they have lost all conception of perspective. Nevertheless, language study in our schools does possess a cultural value, and the broad-minded admit the fact. Our detractors, too, will say that Spain—glorious Spain—holds little for us to admire; a country rich only in poverty, a minor power in world affairs, a land of *mañana*, of ease and idleness. Why should we, they will ask, consider merely the glory that was Spain's when we have other flourishing lands and peoples in which to be interested. We all know what replies to give such a question. I believe that it was Professor Santayna who, while at Harvard University, said that Spain's former excellence and supremacy were due in part to the fact that those qualities for which she is famed were then in vogue throughout the world. In this age of materialism those same qualities are no longer the fashion, but, who knows? some day they may again become the world's fashion and the glory that was Spain's will return. A noble envisaging of the situation by a noble philosopher. Perhaps we who admire Spain are blind, but love, too, is blind.

We are constantly obliged, especially in our colleges and universities, to deal with disinterested students, students who are "taking the

course for credit." They are a problem unto themselves, a problem which the secondary school teacher does not have to deal with in any such numbers as the college teacher does. Such students must be driven, and driven hard. Elementary language study should be considered seriously; no leniency should be shown the delinquents and shirkers. If we must convert ourselves into slave drivers, let us do so with a vim when it shall be for the good of the profession and the benefit of our students. In spite of such drastic action, teacher and class can coöperate and work effectively together.

If it is granted that the time spent in the classroom is not sufficient for a student to acquire a speaking knowledge of a foreign language, then it is absurd to attempt, by the direct method or otherwise, to teach only the spoken idiom. It is likewise absurd to neglect the spoken idiom entirely and fall back upon an antiquated method which has proved a failure. A golden mean must be chosen—some grammar, some translation, some literature, some conversation, and the like.

My readers may feel that all this discussion leads to naught. Perhaps it does. It should be borne in mind, however, that we are dealing with an intangible subject. We as teachers of Spanish feel that something is wrong, but we don't know exactly what. I have endeavored to point out that no one is entirely to blame and yet that all are partly to blame: teacher, student, and even the school system. We do have a problem, and we, the teachers, are doubtless more vitally concerned than anyone else. If we love our work, are bigger and broader than our subject, are sincere and effective, and strive to produce results of which we can be proud, then the first step toward the solution of our "problem" will have been taken.

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## METHODS OF TEACHING SPANISH

This topic is indeed an embarrassing one for me since I know that you will expect to hear all about a new and wonderful method of teaching Spanish. One by means of which you will be able to change English-speaking pupils, especially Easterners who have "never even heard a word of Spanish," as so many will tell you, into black-eyed "señoritas" who not only know how to speak it fluently, but also act it, for you know that half the meaning of some Spanish words lies in the significant shrug of the shoulder or the motion of the hand, as, for example, "Quién sabe." or in answer to "¿Cómo está Vd?"—"¡Regular!"

By this method of which you may expect to learn you would probably be spared all drudgery of repeating the seemingly simple things so essential to a correct knowledge of the language, of drilling on idiomatic constructions, and the many little things that pupils just do not seem to get. However, you will be sadly disappointed—I should be, if I had come to a meeting to hear a talk on "Methods of Teaching Spanish," and I had not been given the magic key of the door to "Spanish Overnight." "Pero no hay atajo sin trabajo" and you do agree with me that it would have to be a Rip Van Winkle's night in many cases.

I am sure that all of you have had friends say to you, upon learning that you are a Spanish teacher, that they studied Spanish four years in High School and that they cannot carry on a simple conversation. The sad part of it is that their statement is generally true. What is the matter? Who is to blame? Teacher? Method? Or pupil? Or all of these? My answer would be all three are to blame, but I always try to defend myself by saying that by actual count—and I always go through all the multiplication and division involved to make my argument more impressive and weighty—we have a pupil in a Spanish atmosphere created in the class room, exactly 135 hours in a scholastic year, or  $8\frac{1}{2}$  days of 16 hours, which would be about the length of a day were that pupil in a Spanish home in a Spanish country. Then in the four years of his High School career we would have him just about 34 days. I mention this to show you how important it is to make the most of every minute in your classroom to transport your pupils—each and every one—into a sunny patio of an elegant home in beautiful Spain, or take them for a walk

or drive along the fashionable paseos of the big cities of some of our South American republics.

Do you get that atmosphere from any grammar?—If you do, please show it to me, for I am still looking for it. Please do not misunderstand me, for I consider a textbook an essential instrument in the hands of the student, and the choice of a textbook by a teacher is as important as the selection of the shade or color of her dress to bring out the beauty of her eyes or the color of her hair. And, just as not everyone can wear the same style of dress, so not every grammar which is a success in the hands of one teacher is so in the hands of every one. I know from experience that the book agents are only too willing to send examination copies of their new books. Oh! you make a big mistake if in looking over your mail you disregard or only half read the announcements of a new book just published. The book agents, who in the estimation of so many of you take up your “precious time,” are your best friends. But never introduce a book just because your friend advises it—look it over—study it over carefully and then try it. If you do well with it, like a becoming dress, wear it, but remember it will in time look ragged and a new one must be bought. If you like it so very well, make it over by using the foundation, but always instill and combine new things. A clean or new set of collars and cuffs often makes the same school dress look new. That is the way you should treat your text.

But where get the new things to instill interest? First of all you must get into the atmosphere yourself. One's personal appearance has a great deal to do with the happiness of your school room. When you know that you are neat—not over-dressed nor old-fashioned—you are not as self-conscious as when you know that something is wrong with your apparel. But it is needless to say this, for teachers now-a-days are not subjects for penny valentines. For example, a red, white and green ribbon worn on Mexican Independence day may seem a little thing, but you have no idea of its effect, even if the ones who really appreciate it are absent celebrating, as they naturally would be, especially in a border city. Flags on the walls, pictures of foreign places, etc., all of these make it easier for you to get into the spirit and make your room give forth a Spanish atmosphere, thus helping greatly.

My next suggestion is rather a delicate one, but I think it timely to bring it in. I shall be very frank. If you cannot love your little Mexican and Spanish pupils as much as the English-speaking ones—

my advice to you is give up teaching Spanish—for you cannot love a language whose people you hate. That is a problem you may not have here, but it does exist and it needs people without any prejudice to create a friendly feeling between our sister republics and ourselves, and indeed this is a serious duty and responsibility of a Spanish teacher. Not only in the class room should there be a demonstration of this perfect understanding, but out of school. A teacher who greets her pupils in Spanish off the campus as well as in the class room immediately makes that pupil feel that she thinks, feels and acts in Spanish. Very soon she will receive a Spanish reply and part of her work is accomplished without much effort.

Since a language is a habit of the ear and a function of the tongue it is but natural that Spanish should be the language of the class room. Chorus work, especially in large classes, is very good, but the teacher must be on the alert to catch any mispronunciation or error, as well as to see that each one takes part. Games in class are lots of fun. One of my favorite ones is to start a sentence for instance—I am going to Spain and I shall take a book in my trunk. The next one repeats the last part, making it short and snappy, adding another noun. The moment that one misses to name the nouns in order, or the moment the list is too long to be given with reasonable speed, start again. You'll keep their attention and interest. Repetition fosters self-assurance.

Songs always amuse my students because I do not know how to sing, but I find someone with a good voice who is willing to carry the class along. You'll hear them humming the songs around the school. At first they will not appreciate the little rhymes, but upon comparing Mother Goose rhymes, for example, Dickery, Dickery, Dock, etc., with the ones you find in so many elementary texts they learn to understand them. Club work where you play games, put on one act plays, etc., is helpful and beneficial to student and teacher. You really have numberless games you can teach—simply translate some of your English ones into Spanish.

The day after a holiday when no one is prepared I have found Stoddard's lectures a treat for the class. I always enjoy reading it myself and I never tire of his wonderful descriptions. I could enumerate so many ways of making pupils work hard and still feel that they are playing, and you know many too.

Since Spanish is to be the language of the class room, what part in the work does speaking it take? Both aspects of language must

be studied, but speaking, though it is not an end, is rather a means to an end, for how can we understand it fully unless we comprehend it when spoken to, or unless we can speak it? Oral facility leads to thinking in the idiom, and this ability leads to an intelligent appreciation of its literature.

The first essential step is a good pronunciation. This is imperative. This is where singing is an invaluable aid, for it develops the ear, which is the proper receptive organ of language before the faculty of speech.

Immediately following this drill on pronunciation, speaking with a well-defined purpose must set in. All answers must be in complete sentences and often to give power and self-assurance the recitation can be dramatic. All actions of the pupil should be accompanied by the corresponding language of the pupil. Security is thus attained. Blackboard work is carried on hand in hand with the oral to impress also the visual and graphic centers besides the auditory and motor-speech. The more appeals you make the more senses are awake to be impressed. Recast the text in oral exercises—change singular for plural, in nouns and verbs, positive to negative, opposites where possible. Let all reading material be presented as speaking material, and this is even possible in the inductive method of teaching grammar. Grammar is made up of observations of the manner in which natives express themselves. Therefore we should talk and thus teach grammar, for it cannot be taught without the language, nor should it be taught for its own sake, but rather in conjunction with the foreign language. A system of grammar study must be developed which will be rational, useful and usable, with little theory and much application, for grammar should illuminate the language, but language should not illustrate the grammar.

At all cost instill self-reliance, therefore no new principle should be taken up that has not beforehand been prepared by the teacher, especially in the progressive method where we should strive to add a little advance work upon a solid foundation. Haste in elementary work is time lost, for no accurate knowledge is acquired.

How much speaking shall be done in class, what prominence shall we assign to it? Give to it that paramount position which is absolutely essential for any success in language work, for with speaking the work begins, from it the work in writing is developed, and upon it the work in reading is based. The ability to speak a living language opens a storehouse of intelligence leading to a



proper appreciation and understanding of the foreign countries. But that does not mean that English should be excluded entirely. Systematic grammar work, the study of the comparison between the mother tongue and the new language, is best done in English. Abstract grammar work is scarcely ever fruitful. Remember that we are teachers of Spanish, not of Spanish grammar alone.

I said before let all reading be presented as material for speaking. Painful and pitiful translation makes an understanding of the work impossible. By speaking your class will be alive as it should be. enthusiasm and interest will be patent, originality, self-activity, and self-reliance will be engendered, thus developing a pupil's personality. True, work will be slower, but surer and more thorough, for thought will be centered on the content and not only on the form. With a comparative mastery of the spoken language one gains power and the study of the language will be a pleasure, not a task. This enjoyment will create an appetite for knowledge, for improvement which is essential in the education, thus making the goal of our instruction a living reality and not a lifeless phantom.

I have become pedantic in my paper, exactly what I set out not to do. In conclusion I have but one message to give you. Put into your teaching your heart and soul, make yourself happy in your work and your pupils will react in the same way. Be patient with earnest efforts, for you went through the same trials and difficulties, and you will reap the reward in the end, for an effort encouragingly approved by the teacher will call forth next time a greater one on the part of the pupil. Make of yourself a pupil again—look back upon the teachers you loved and ask yourself why. It was not because of what she taught you, but because of her manner and personality—she made her classes a joy for you. Win the love of all your pupils and they will learn and work. Remember that "What is not learnt with pleasure is only half learnt."<sup>1</sup>

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<sup>1</sup>A paper read at a meeting of the Northern California Chapter of The American Association of Teachers of Spanish held in Berkeley, July 18, 1922.

## PALABRAS ESPAÑOLAS E INGLESAS

Sabido es que las lenguas española e inglesa, por más que se diferencien tanto en el léxico y en la pronunciación y por más que se deriven de distintos ramos de la familia indoeuropea, presentan semejanzas sorprendentes en el léxico, en la pronunciación, y en la expresión. Repetidas veces nos declaran nuestros discípulos que en la lengua española el modo de expresarse no difiere mucho del inglés, que el desarrollo psicológico es semejante en ambas lenguas. De este último punto vamos a tratar en otra ocasión. Por ahora deseamos llamar la atención a las palabras solas. Siendo el español una lengua derivada del latín y el inglés una lengua que en su mejor desarrollo pasó bajo la influencia latina por medio del antiguo francés hay en ambas lenguas muchísimos vocablos idénticos o semejantes.

Los materiales que damos en seguida se hallan en gramáticas, diccionarios y tratados especiales. Los reunimos y clasificamos con la esperanza de que puedan ofrecer algún servicio a nuestros maestros jóvenes. De su estudio sacarán los discípulos grande provecho, ya que dan oportunidad para aprender las diferencias exactas de *ortografía, acentuación, pronunciación y significado*. Se entiende, por cierto, que las listas que siguen no incluyen todo el material.

### I. PALABRAS ESPAÑOLAS E INGLESAS QUE TIENEN FORMAS IDÉNTICAS

Hay centenares de palabras que tienen idéntica o semejante forma en español y en inglés. La gran mayoría de esas palabras son de origen latino y pertenecen a la nomenclatura científica, comercial y política. Prescindiendo de la acentuación la pronunciación es en muchos casos muy semejante. Podemos, por consiguiente, decir que esas palabras españolas e inglesas son homógrafas y casi homófonas.

Las palabras españolas e inglesas que tienen forma idéntica, pronunciación casi idéntica y significados idénticos son muy numerosas. Entre las más numerosas se encuentran las que siguen.

#### 1. Terminación **-al** (adjetivos y sustantivos):

capital	ideal	musical	original
casual	imperial	natural	oval
colonial	legal	naval	personal
criminal	local	neutral	principal
fatal	maternal	occidental	proverbial
filial	medicinal	oral	provincial
general	moral	oriental	radical

real	usual	funeral	total
regional	vertical	hospital	tribunal
rural		ideal	
social	animal	metal	
	canal	mineral	
territorial	cereal	portal	
tropical	coral	terminal	

## 2. Terminación **-ar** (adjetivos):

auricular	muscular	polar	triangular
capsular	ocular	popular	ventricular
circular	particular	regular	vulgar
consular	peculiar	secular	
crepuscular	peninsular	singular	
insular	perpendicular	titular	

## 3. Terminación **-or** (substantivos y substantivos adjetivales):

actor	error	inspector	protector
censor	extractor	instructor	rector
color	factor	interior	retractor
compositor	favor	inventor	sector
conductor	fervor	labor	superior
constructor	honor	motor	terror
director	horror	precursor	torpor
doctor	humor	productor	valor

## 4. Terminación **-ble** (casi todos adjetivos):

abominable	culpable	inflexible	susceptible
admirable	divisible	insoluble	terrible
adorable	horrible	insuperable	tolerable
accessible	inaccessible	lamentable	venerable
cable	incompatible	noble	vulnerable
considerable	incorruptible	notable	
convertible	indisputable	practicable	

## 5. Terminaciones **-gion, -sion** (en español siempre con acento, **-ión**). Todos son substantivos.

adhesion (español: adhesión, etc.)

conclusion			
confusion	fusion	mansion	religion
division	invasion	pension	suspension
expansion	legion	propension	tension
explosion	lesion	region	vision

## 6. Terminación **-a (-ia, -la, -ma, -ra)**. Todos son substantivos.

anemia	formula	drama	aurora
magnesia	aroma	enigma	flora
aureola	diploma	melodrama	
cupola	dogma	algebra	

7. Además de todas estas clases especiales hay muchas otras palabras españolas e inglesas de forma idéntica. En la nomenclatura geográfica hay centenares de palabras de forma idéntica en ambas lenguas. En seguida damos una lista de palabras españolas e inglesas de uso frecuente que pertenecen a la nomenclatura general y que tienen forma y significados idénticos:

acre	consul	oasis	solo
ah	convoy	oh	tiara
album	crater	ohm <sup>1</sup>	toga
alias	crisis	oratorio	triple
amen	era	panacea	ultimo
ampere <sup>1</sup>	folio	par	ultra
atlas	hotel	piano	villa
area	incognito	plan	volt <sup>1</sup>
baron	larva	rifle	watt <sup>1</sup>
base	lava	simple	zinc
café	mica	soda	
cenit	negro	sofa	
club	no	sonata	

8. Hay también muchas palabras inglesas tomadas directamente de la lengua española. Todas estas palabras tienen forma idéntica en ambas lenguas, los mismos significados, y casi idéntica pronunciación. Damos una breve lista de las de uso más frecuente.

adobe	cacique	fiesta	mosquito
armada	chile	flotilla	parasol
arroyo	chocolate	guerilla	peon
arsenal	conquistador	gusto	pimiento
bonito	cordillera	hacienda	pronunciamento
bravado	corral	indigo	pueblo
bravo	desperado	malaria	sierra
brea	embargo	mesa	temblor
burro	fandango	mayordomo	vanilla

9. En el suroeste de los Estados Unidos, en Tejas, Nuevo Méjico, Colorado, Arizona y California, donde la lengua española se ha hablado por muchos de los habitantes por más de tres siglos, se usan muchas palabras españolas adoptadas en el inglés de estas regiones pero poco conocidas en otras partes. Algunas de éstas son:

acequia, cequia	loco	placita	rodeo
baile	olla	plaza	siesta
bronco	madroño	presto	sombrero
chaparral	mantilla	quien sabe	tortilla
coyote	mañana	rancho	váquero
enchilada	padre	ranchero	vara
latigo	patio	reata	vista

<sup>1</sup> También amperio, ohmio, voltio, vatio, todos substantivos masculinos.

## II. PALABRAS ESPAÑOLAS E INGLÉSAS QUE TIENEN FORMAS SEMEJANTES

En la primera parte de este artículo hemos estudiado las numerosas palabras españolas e inglesas que tienen formas idénticas, o sea, las palabras homógrafas de ambas lenguas. Ya se ha visto que la gran mayoría de esas palabras pertenecen a la nomenclatura científica, comercial y política. Ahora vamos a examinar otra clase de palabras que también deben estudiarse con las homógrafas, a saber, las palabras españolas e inglesas que tienen formas semejantes. Estas son también de origen latino, pero pertenecen a la nomenclatura general y son mucho más numerosas.

Primero hay que observar la ortografía. En muchos casos hay en las dos lenguas diferentes símbolos para indicar idénticos o casi idénticos sonidos. Las consonantes dobles de la lengua inglesa son generalmente simples en español: **common**, **común**, **passion**, **pasión**. Los grupos ingleses **qu**, **ph**, **rh**, son en español **cu**, **f**, **r**, pero en la pronunciación no hay diferencias notables: **frequent**, **frecuente**, **aqueduct**, **acueducto**, **phrase**, **frase**, **telephone**, **teléfono**, **rhyme**, **rima**. La **y** inglesa es generalmente **i** en español.

Damos ahora listas de algunas palabras españolas e inglesas que tienen formas semejantes según las terminaciones, que son las que presentan las diferencias.<sup>1</sup>

1. Terminación inglesa **-tion** = terminación española **-ción**. Todas estas palabras son sustantivos (femeninos en español).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
abbreviation	abreviación	invitation	invitación
accommodation	acomodación	meditation	meditación
accusation	acusación	mention	mención
ambition	ambición	organization	organización
civilization	civilización	position	posición
cultivation	cultivación	proportion	proporción
declaration	declaración	protection	protección
definition	definición	reception	recepción
destruction	destrucción	relation	relación
education	educación	revolution	revolución

2. Terminación inglesa **-tional** = terminación española **-cional**. Todas estas palabras son adjetivos. Véase también I. 1.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
additional	adicional	intentional	intencional

<sup>1</sup>Un breve resumen de las terminaciones más importantes se halla en Ramsay, *Textbook of Modern Spanish*.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
conditional	condicional	irrational	irracional
constitutional	constitucional	national	nacional
conventional	convencional	optional	opcional
educational	educacional	prepositional	preposicional
emotional	emocional	proportional	proporcional
factional	faccional	rational	racional
functional	funcional	sectional	seccional
institutional	institucional	traditional	tradicional

3. Terminaciones inglesas **-cial, -tial** = terminación española **-cial**. Todas estas palabras son adjetivos. Obsérvese que en las tres divisiones 1, 2, 3, substantivos y adjetivos, la **t** inglesa delante de la vocal **i** es **c** en español, o sea el grupo inglés **-ti-** es en español **-ci-**.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
credential	credencial	partial	parcial
differential	diferencial	potential	potencial
essential	esencial	providential	providencial
facial	facial	social	social
glacial	glacial	substantial	substancial
initial	inicial	superficial	superficial
martial	marcial	torrential	torrencial
official	oficial		

4. Terminaciones inglesas **-sion, -ssion** = terminación española **-sión**. Las palabras inglesas que terminan en **-sion** han sido ya examinadas en I, 5. Todas estas palabras son substantivos (femeninos en español).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
accession	accesión	expression	expresión
cession	cesión	mission	misión
commission	comisión	omission	omisión
compassion	compasión	oppression	opresión
compression	compresión	passion	pasión
concession	concesión	procession	procesión
confession	confesión	session	sesión

5. Terminaciones inglesas **-ence, -ency** = terminación española **-encia**. Todas estas palabras son substantivos (femeninos en español).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
abstinence	abstinencia	exigency	exigencia
coherence	coherencia	existence	existencia
concurrence	concurrency	impatience	impaciencia
conference	conferencia	potency	potencia

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
conscience	conciencia	presence	presencia
convenience	conveniencia	prudence	prudencia
corpulence	corpulencia	residence	residencia
eloquence	elocuencia	sentence	sentencia

6. Terminaciones inglesas **-ance, -ancy** = terminación española **-ancia**; algunas veces **-anza**. Todas estas palabras son sustantivos (femeninos en español). Véase 5.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
abundance	abundancia	ignorance	ignorancia
ambulance	ambulancia	importance	importancia
arrogance	arrogancia	intolerance	intolerancia
constancy	constancia	perseverance	perseverancia
distance	distancia	petulance	petulancia
elegance	elegancia	tolerance	tolerancia
extravagance	extravagancia	vigilance	vigilancia
fragrance	fragancia	vacancy	vacancia
alliance	alianza	ordinance	ordenanza
dance	danza	pittance	pitanza
lance	lanza	vengeance	vinganza

7. Terminación inglesa **-ty** = terminación española **-dad**. Todas estas palabras son sustantivos (femeninos en español).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
authority	autoridad	impossibility	imposibilidad
brutality	brutalidad	incapacity	incapacidad
calamity	calamidad	intensity	intensidad
capacity	capacidad	mortality	mortalidad
charity	caridad	neutrality	neutralidad
city	ciudad	proximity	proximidad
electricity	electricidad	severity	severidad
enormity	enormidad	unity	unidad

8. Terminación inglesa **-y** (exceptuando el caso de 7) = terminación española **-ia**. Esta regla obra solamente con los sustantivos, y aun entre éstos hay algunas excepciones.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
artery	arteria	glory	gloria
blasphemy	blasfemia	history	historia
democracy	democracia	liturgy	liturgia
efficacy	eficacia	misery	miseria
fallacy	falacia	modesty	modestia
fury	furia	oratory	oratoria

Excepciones notables: <sup>1</sup>

A. Terminación inglesa **-ry** en nombres propios = terminación española **-rio** (substantivos masculinos). Véase también 16.

INGLÉS	ESPAÑOL
dictionary	diccionario
mercury	mercurio
ministry	ministerio
mystery	misterio

B. En muchas palabras eruditas terminación inglesa **-y** = terminación española **-ía** (substantivos femeninos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
agony	agonía	harmony	armonía
anatomy	anatomía	sympathy	simpatía
energy	energía	theory	teoría
fantasy	fantasía	telegraphy	telegrafía

9. Terminaciones inglesas **-ade**, **-ine**, **-ure** = terminaciones españolas **-ada**, **-ina**, **-ura** (substantivos femeninos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
brigade	brigada	agriculture	agricultura
lemonade	limonada	caricature	caricatura
parade	parada	cure	cura
doctrine	doctrina	figure	figura
mine	mina	torture	tortura
quinine	quinina	verdure	verdura

Hay excepciones: grade, grado; pine, pino. <sup>1</sup>

10. Terminaciones inglesas **-ace**, **-ice**, **-ge** = terminaciones españolas **-acio**, **-icio**, **-gio** (substantivos masculinos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
palace	palacio	service	servicio
space	espacio	vice	vicio
edifice	edificio	college	colegio
precipice	precipicio	privilege	privilegio
sacrifice	sacrificio	vestige	vestigio

Hay excepciones: justice, justicia; malice, malicia; etc.

11. Terminación inglesa **-ator** = española **-ador** (substantivos masculinos o substantivos adjetivales).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
aviator	aviador	procurator	procurador
creator	creador	regulator	regulador
imitator	imitador	separator	separador
orator	orador	violator	violador

<sup>1</sup> For nouns the exceptions may be usually explained on the basis of the gender of the original Latin word.



12. Terminaciones inglesas **-ter, -tre** = terminación española **-tro** (substantivos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
alabaster	alabastro	liter	litro
arbitrer	árbitro	meter	metro
barometer	barómetro	minister	ministro
center	centro	nitre	nitro

13. Terminación inglesa **-ate** = terminación española **-ado** (adjetivos y substantivos masculinos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
advocate	abogado	moderate	moderado
consulate	consulado	private	privado
delegate	delegado	prostrate	postrado
delicate	delicado	senate	senado
duplicate	duplicado	state	estado

Hay excepciones: nitrate, nitrato; etc.

14. Terminación inglesa **-cle** = española **-culo** (substantivos masculinos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
article	artículo	pinnacle	pináculo
circle	círculo	spectacle	espectáculo
obstacle	obstáculo	vehicle	vehículo
oracle	oráculo	ventricle	ventrículo

15. Terminaciones inglesas **-um, -us** = terminación española **-o** (substantivos masculinos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
geranium	geranio	census	censo
linoleum	linóleo	genius	genio
odium	odio	nucleus	núcleo
premium	premio	typhus	tifo

16. Terminaciones inglesas **-arian, -arious, -ary; ory** = terminaciones españolas **-ario; -orio** (adjetivos y substantivos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
agrarian	agrario	nefarious	nefario
binary	binario	vicarious	vicario
calvary	calvario	refectory	refectorio
canary	canario	territory	territorio
centenary	centenario	transitory	transitorio
contrary	contrario	vindictory	vindicatorio

Hay excepciones. Véase 8 y 8, B.

17. Terminaciones inglesas **-ic, -ical** = terminación español **-ico** (todos adjetivos). En los sustantivos **-ic** = **-ica**, 18.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
Atlantic	atlántico	methodical	metódico
critical	crítico	nautical	náutico
cubic	cúbico	optical	óptico
comic	cómico	practical	práctico
democratic	democrático	political	político
economical	económico	public	público
historical	histórico	tragic	trágico
logical	lógico	typical	típico

Hay algunas excepciones entre los adjetivos también: musical, musical.

18. Terminación inglesa **-ic** = terminación española **-ica** (sustantivos). Todos estos sustantivos indican artes y ciencias.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
arithmetic	aritmética	music	música
fabric	fábrica	optics	óptica
logic	lógica	politics	política
magic	mágica	rhetoric	retórica

19. Terminaciones inglesas **-ous, -ose** = terminación española **-oso** (todos adjetivos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
curious	curioso	nervous	nervioso
fabulous	fabuloso	spacious	espacioso
famous	famoso	bellicose	belicoso
furious	furioso	jocose	jocoso
generous	generoso	verbose	verboso
glorious	glorioso	industrious	industrioso

20. Terminación inglesa **-ude** = terminación española **-ud** (sustantivos femeninos).

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
altitude	altitud	magnitude	magnitud
fortitude	fortitud	multitude	multitud
gratitude	gratitud	vicissitude	vicisitud
longitude	longitud		

21. Terminaciones adjetivales inglesas **-ense, -ine, -ise, -ite, -ive** = terminaciones españolas **-enso, -ino, -iso, -ito, -ivo**. En todos estos casos la **e** final inglesa es **o** en español.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
dense	denso	precise	preciso
intense	intenso	erudite	erudito
immense	inmenso	infinite	infinito

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
divine	divino	active	activo
fine	fino	instructive	instructivo
genuine	genuino	passive	pasivo
concise	conciso	relative	relativo

22. Muchísimas palabras inglesas que acaban en consonante llevan una vocal final en las palabras españolas equivalentes.

A. A las terminaciones inglesas **-ic** (17), **-ist**, **-ot** se añade la vocal **a**.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
music	música	despot	déspota
artist	artista	idiot	idiota
materialist	materialista	patriot	patriota

B. A las terminaciones inglesas **-ant**, **-ent**, **-oid**, **-ast**, **-est**, **-ost** se añade la vocal **e**.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
abundant	abundante	celluloid	celuloide
arrogant	arrogante	spheroid	esferoide
accident	accidente	contrast	contraste
orient	oriente	pest	peste
patent	patente	post	poste

C. A las terminaciones inglesas **-an**, **-ct**, **-id**, **-ism**, **-ment**, **-und** se añade la vocal **o**.

INGLÉS	ESPAÑOL	INGLÉS	ESPAÑOL
American	americano	egoism	egoísmo
Italian	italiano	fatalism	fatalismo
pagan	pagano	realism	realismo
act	acto	complement	complemento
contact	contacto	compliment	cumplimiento
pact	pacto	element	elemento
acid	ácido	Edmund	Edmundo
solid	sólido	fecund	fecundo

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## SPANISH SYLLABUS

### Adopted for the High Schools of Chicago

This course of study in Spanish is based on the views and recommendations of the Spanish section of the Chicago High Schools as expressed in response to the questionnaire submitted to each teacher of Spanish in these schools by the Spanish Syllabus Committee appointed at the meeting of the High School Council, April 15, 1921.

#### THE AIM

The aim of a four-year or even a two-year high-school course in Spanish should be to equip the pupil with a solid foundation in the language on which he may build confidently and efficiently for any special purpose. This fundamental course should give the student: (1) a pronunciation readily intelligible to a native; (2) a useful every-day vocabulary; (3) a mastery of the essentials of grammar; (4) an appreciation of the Spanish-speaking countries through a general knowledge of their manners and customs, history, geography, resources, industries, commerce, art, and literature.

It has seemed best to the committees not to plan a separate course for the commercial pupil. Even if it were possible for him to acquire during his high-school course the vocabulary and phraseology common to all commerce, it is doubtful whether this would be a wise investment of his time. Commercial Spanish is only a special part of the language and instruction in it must be based on a sound general foundation. Indeed the special terminology of any industry or business can be satisfactorily learned only when the operations of such industry or business have been understood thoroughly through concrete experience.

#### METHOD

No special method is recommended, for the progressive teacher, alert to profit by the experience of others, will adapt to his own need the best elements of every method. In view, however, of the aim to be accomplished, the committee earnestly recommends that Spanish be made as far as possible the language of the classroom and that emphasis be placed on the aural and oral acquisition of the language as well as on the ability to read and write.

#### PRONUNCIATION

The insistence upon an intelligent and intelligible pronunciation is of great importance. If the pupil does not have a firm grasp of this fundamental branch of the subject, his impression of words will be vague and he will have difficulty in acquiring vocabulary, his grasp of orthographical values will be poor and his spelling bad, he will be slow in getting a feeling for the language, he will rely on his visual memory and will be backward in learning to understand and speak, and slow in learning to think in Spanish. For these reasons thorough work in pronunciation is a time saver in the long run.

The method should be phonetic. Both unaided imitation and the giving of English equivalents are unsatisfactory. The teaching should be distributed over a long period of time with brief daily periods for pronunciation alone. With the

aid of hand mirrors the teacher should explain how Spanish sounds are made, how they differ from the nearest English sound, and constantly warn against errors which Americans must always overcome. The knowledge of how the sounds should be made must be reinforced by constant drill and imitation on (1) single sounds, (2) syllables, (3) words, (4) stress groups, and (5) sentences. The physical side as a form of vocal gymnastics should be emphasized. Concentrated effort on a short passage of Spanish is always preferable to the reading of long passages aloud, as all the Spanish sounds will occur within the space of a few lines, and once mastered in a context they become a definite acquisition. Oral drill on the same brief passage several days in succession, until facility of utterance and accuracy are attained, is often advisable. The proper intonation and linking of the phrases should be insisted upon by imitation from the beginning, although it can not be discussed with profit until later in the course. Suggestions for appropriate points for emphasis in each semester will be found in the body of the syllabus.

#### GRAMMAR

The formal organization of the facts of Spanish grammar should be constantly in the teacher's mind, and his work should aim at making the student able to use the language according to these facts. In general the actual study of simple Spanish texts should come first, explanation of the phenomena by question and statement should come next, drill should follow, and organization of the facts into formal grammar should be reserved for the end of each semester, when the pupil has already discovered these laws in action. Regularities rather than irregularities should be mastered first and the usual rather than the unusual emphasized. Points of grammar (formal statement of fact) should not be made until the subject matter gives occasion for it, and grammar should never be separated from drill. Of the two it is better to be able to do the thing correctly and not able to state the rule than to be able to state the rule and not be able to apply it in practice, although the ideal is to have the two go hand in hand. As a concrete example: it is better to lead the student by various questions to use the several persons of the verb than to ask him to conjugate it, though the ability to organize his knowledge should gradually be insisted upon. In other words, grammar is to be considered a means, a conscious means, perhaps, but never an end.

#### READING

The goal to be attained is the ability to read moderately difficult Spanish literature with ease and pleasure. It may be said that the means to this end has been accomplished if the pupil after reading aloud a page of non-technical Spanish can tell briefly the contents of the page in Spanish without consulting the original.

In regard to the information of the reading habit, two points should be kept in mind: *quality* and *quantity*; quality in order to maintain continuity of interest and quantity in order to ensure mastery of technique. The pupil should read a large amount of well-graded, interesting material. Unless this material is carefully graded, he will be hindered in his progress from the simple to the difficult, and unless it is interesting he will not develop the reading habit.

Texts can not be too simple at first. They should increase in difficulty very slowly. It is doubtful whether even in the eighth semester of high-school Spanish pupils should be given as difficult material as that usually found in seventeenth-century Spanish drama.

The subject matter, beginning with the facts of daily life, should later contain information on Spanish and South-American geography, history, life, and manners. With the fourth semester literary texts consisting of short stories, plays, and novels may be begun.

Outside reading should be encouraged from the beginning. This reading should be for content only and should always be much easier than the material read concurrently in class.

A portion of the reading material should always serve as a basis for linguistic drill. This may be by way of dictation, memorizing, changing syntax, double translation, paraphrasing, summarizing, and dramatizing.

#### DICTATION

Dictation is of great value in teaching the pupil to understand, to spell, and apply all his knowledge of the language. It forces him to retain a phrase properly pronounced until he can write it down. This helps to fix forms of expression with the concurrence of the aural, motor, and visual faculties. Dictation should always be brief, at first on known material, later on unseen material—stories, dialogues, and social and commercial letters.

#### COMPOSITION

Composition in Spanish may be defined as the formation of sentences in Spanish to express given, suggested, or original thoughts. It may be oral or written. For convenience it may be divided into oral drill, conversation, written composition.

Oral drill should be used constantly for practice on vocabulary and grammar based on the grammar text, on the reader and on classroom work. Its object is to give skill and facility in the use of material learned. It should be done both in concert and individually. This work should be in the form of simple sentences and should include changing verb forms, pronouns, number, etc. Paradigms without context should be used sparingly. The aim should be to increase the amount of Spanish used in the classroom and reduce the amount of English as rapidly as is consistent with sound pedagogy.

In as far as conversation means a free exchange of ideas on a subject, the successful use of it is possible only with very small classes. If conversation is taken to mean question and answer on a prepared text for the purpose of drill its use should be frequent.

Written composition should be based on work already dealt with orally. The writing of sentences for which the pupil has not been prepared leads to the formation of bad habits. Written composition should be carefully graded and should advance through the stages: transcription, dictation, copying with changes of form, filling blanks, translating, paraphrasing, making synopses, writing original material such as letters and simple themes. The composition should always be a connected piece of prose, not isolated sentences. Composi-

tion books should contain exercises based on a model and this model should be mastered before the written work is attempted.

#### HOME WORK

If home work is not based on matter already dealt with in the classroom, it often degenerates into making mistakes at home only to be corrected in class. These mistakes are apt to become habits and so oust the correct forms. The ideal would be to have a double period during one-half of which the teacher would direct and supervise the preparation of the lesson. Since this is usually impossible, the teacher should devote a liberal portion of the class period to going over the next day's lesson with the object of leaving nothing misunderstood and reducing as much as possible the errors the pupil may make. The new vocabulary should be taught orally, the rules illustrated and explained, and the work to be written should be first done orally.

Perhaps no subject is so difficult to study alone as a modern language. The pupil should be constantly instructed from the beginning how to study and reminded what his purpose should be. The teacher should, on the basis of his own experience, tell the pupil how to go about his work to save the time so often wasted in making and correcting needless mistakes.

Teacher and pupil must work together to make the knowledge of the language a practical one. The pupil should be urged to use this knowledge in his daily life for all that he sees going on around him. He should keep a notebook. He might talk to fellow-students in Spanish and correspond with a pupil in a Spanish-speaking country. He should play Spanish games and sing Spanish songs, listen to phonograph records, read newspapers, catalogs, and books outside and so catch an enthusiasm for Spanish such as he has for his stamp-book or his wireless outfit.

#### LABORATORY APPARATUS

Two good dictionaries, one bilingual, the other all in Spanish, and two maps, one of Spain and one of South America, should be considered the minimum in the way of laboratory material. Other helpful accessories would include newspapers and magazines, an atlas, a gazetteer, an encyclopedia, a book of synonyms; all of these in Spanish. A phonograph with good native records, a bulletin board for posting clippings in Spanish, and some sort of miniature "museum" for displaying Spanish coins, postage-stamps, etc., would also help to create *ambiente español*.

#### WORD LISTS

See New York *Bulletin of High Points*, June, 1921; HISPANIA, March, 1920 and October, 1922.

#### DICTIONARIES RECOMMENDED

Bilingual: Cuyás, Spanish Dictionary (Appleton). All in Spanish: Diccionario enciclopédico de la lengua castellana Calleja. (See catalog of Zabalá & Maurin, New York.)

#### SYLLABUS OF MINIMA

The syllabus attempts to give minimum requirements, and its contents should be considered the basis for constant drill and a mastery as thorough as possible in each semester. Teachers will of course introduce as much other material

as they think wise, but it is suggested that additional work should take the form of additional reading and oral drill with inductive grammar based on reading.

Books are listed by alphabetical arrangement of the names of the authors. The following abbreviations of names of publishers are used:

A. B. C.—American Book Company	Newson—Newson & Company
Allyn—Allyn & Bacon	Putnam—G. P. Putnam's Sons
Appleton—D. Appleton and Company	Sanborn—Benjamin H. Sanborn & Co.
Drake—Frederick J. Drake & Co.	Scribner—Charles Scribner's Sons
Dutton—E. P. Dutton & Company	Scott—Scott, Foresman & Company
Ginn—Ginn & Company	Silver—Silver, Burdett & Company
Heath—D. C. Heath & Company	Vermont—Vermont Printing Company
Holt—Henry Holt & Company	World—World Book Company
Macmillan—The Macmillan Company	

## FIRST SEMESTER

### PRONUNCIATION

Spanish vowels—short, clear, no nasal quality, no diphthongization.

Spanish consonants—Particular attention to *p, t, k*, and the fricatives *b, d, g*.

### GRAMMAR

*Articles, nouns, adjectives, possessives, demonstratives, interrogatives, personal pronouns.* The essentials regarding all of these as called for by the reading text. The use of only one object pronoun with the verb.

*Verbs*—Regular, radical-changing, reflexive, and the following irregular verbs: *ser, estar, tener, decir, dar, venir, salir, ir, saber, poner, hacer, oír, traer*. Much drill on the present indicative of all of these, omitting the familiar forms of address. Much conversational drill, involving the polite imperative of all of these.

For recognition: Additional verb forms found in the reading text.

### DICTATION

Occasional brief dictation of material previously studied, read in phrases and not as separate words.

### READING

Thirty pages of very simple and interesting material selected from the following or similar texts:

- Dorado, *Primeras Lecturas en Español* (Ginn).
- Espinosa, *First Spanish Reader* (Sanborn).
- Harrison, *Elementary Spanish Reader* (Ginn).
- Pittaro, *A Spanish Reader* (Heath).
- Ray, *Lecturas para Principiantes* (A. B. C.).
- Solano, *Cuentos y Lecturas en Castellano* (Silver).
- Walsh, *Primer Libro de Lectura* (Heath).
- Wilkins, *First Spanish Book* (Holt).
- Wilkins, *Beginners' Spanish Reader* (Holt).
- Worman, *First Spanish Book* (A. B. C.).



**SECOND SEMESTER****PRONUNCIATION**

Brief drill on one sound each day.

Reading in groups with expression.

Observation of syllable division in the group.

**GRAMMAR**

*Personal Pronouns.* Much drill on the use of two object pronouns with the verb.

*Relative Pronouns.* Much drill on *que, quien, cuyo*; the rest for recognition in reading.

*Verbs.* All the verbs of the first semester to be mastered in the simple tenses of the preterite, imperfect and future indicative and in the perfect indicative. The present participle, and the present and past progressive indicative of all verbs thus far mentioned are to be learned.

For recognition: Additional verb forms found in the reading text.

**DICTATION**

Frequent brief dictation of material previously read.

**READING**

Fifty pages of easy and interesting material selected from the following or similar texts or from those of the first semester:

Allen, *Everyday Spanish* (Drake).

Allen & Castillo, *Spanish Life* (Holt).

De Vitis, *A Spanish Reader* (Allyn).

Espinosa, *Elementary Spanish Reader* (Sanborn).

Hänssler & Parmenter, *A Spanish Reader* (Scribner).

Hatheway & Bergé-Soler, *Easy Spanish Reader* (Macmillan).

Roessler & Remy, *First Spanish Reader* (A. B. C.).

Schevill, *A First Reader in Spanish* (Ginn).

**THIRD SEMESTER****PRONUNCIATION**

Linking of vowels and consonants.

**GRAMMAR**

*Relative Pronouns.* Those not mastered in the second semester.

*Verbs.* The present and past subjunctive, the simple conditional, and the familiar imperative, and all compound indicative tenses of all verbs mentioned thus far are to be learned. The irregularities of orthographical-changing verbs.

For recognition: Additional verb forms found in the reading text.

**DICTATION**

Occasional brief dictation of simple material not previously seen.

**READING**

Seventy-five pages of easy and interesting Spanish selected from the following or similar texts, including those of the second semester:

- Allen, *Fábulas y Cuentos* (World).  
 Altamirano, *La Navidad en las Montañas* (Heath).  
 Bergé-Soler and Hatheway, *Elementary Spanish-American Reader* (Sanborn).  
 Broomhall, *Spoken Spanish* (Allyn).  
 De Haan and Morrison, *Cuentos Modernos* (Heath).  
 Hills, *Spanish Tales for Beginners* (Holt).  
 Hills and Reinhardt, *Spanish Short Stories* (Heath).  
 Laguardia, *Cuentos Hispanoamericanos* (Scribner).  
 Martínez Sierra, *Teatro de Ensueño* (World).  
 Quintero, *La Muela del Rey Farfán* (World).  
 Tamayo y Baus, *Más Vale Maña que Fuerza* (World).  
 Uribe-Troncoso, *Por Tierras Mejicanas* (World).  
 Wilkins, *Second Spanish Book* (Holt).

#### FOURTH SEMESTER

##### PRONUNCIATION

Intonation: (a) the statement; (b) the question.

##### GRAMMAR

Present perfect subjunctive; past perfect subjunctive; the perfect conditional. All irregular verbs in indicative and subjunctive, simple and compound tenses.

##### DICTATION

Frequent dictation of simple letters, dialogs, poetry, or other suitable material previously studied.

##### READING

One hundred pages selected from the following or similar texts, including those of the third semester:

- Alarcón, *Novelas Cortas* (Ginn).  
 Alarcón, *Novelas Cortas Escogidas* (Heath).  
 Asensi, *Victoria y Otros Cuentos* (Heath).  
 Benavente, *El Príncipe que Todo lo Aprendió en los Libros* (World).  
 Carrión y Aza, *Zaragüeta* (Sanborn-Silver).  
 Dorado, *España Pintoresca* (Ginn).  
 Ewart, *Cuba y las Costumbres Cubanas* (Ginn).  
 Isaacs, *Maria* (Ginn-Macmillan).  
 Morrison, *Tres Comedias Modernas* (Holt).  
 Phipps, *Páginas sudamericanas* (World).  
 Turrell, *Cuentos Hispanoamericanos* (Allyn).  
 Valera, *El Pájaro Verde* (Allyn-Ginn).

#### FIFTH SEMESTER

##### PRONUNCIATION

Assimilation.

##### GRAMMAR

Review of work of preceding semester.

## DICTATION

Frequent dictation of simple letters, dialogs, or other suitable material not previously studied.

## COMPOSITION

About a third of one of the following or a similar text:

- Ballard and Stewart, *Short Stories for Oral Spanish* (Scribner, revised ed.).  
 Broomhall, *Composition* (Allyn).  
 Cool, *Spanish Composition* (Ginn).  
 Crawford, *Spanish Composition* (Holt).  
 Ford, *Exercises in Spanish Composition* (Heath).  
 Graham and Oliver, *Spanish Commercial Practice*, Part I (Macmillan).  
 Harry, *Anécdotas españolas* (Allyn).  
 Harrison, *Spanish Correspondence* (Holt).  
 Luria, *Correspondencia comercial* (Silver).  
 Moreno-Lacalle, *Composición Oral y Escrita* (Vermont).  
 Umphrey, *Spanish Prose Composition* (A. B. C.).  
 Warshaw, *Spanish-American Composition Book* (Holt).  
 Waxman, *A Trip to South America* (Heath).  
 Whitten and Andrade, *Spanish Commercial Correspondence* (Heath).  
 Wilkins, *Elementary Spanish Prose Book* (Sanborn).  
 Wilkins, *Unit Passages for Translation* (Sanborn).

## READING

One hundred and twenty-five pages selected from the following or similar texts, including those of the fourth semester:

- Alarcón, *El Capitán Veneno* (Allyn-Heath-Sanborn).  
 Benavente, *Tres Comedies* (Heath).  
 Bonilla, *Spanish Daily Life* (Newson).  
 Downer & Elías, *Lecturas Modernas* (Heath).  
 Galdós, *Marianela* (A. B. C.; Heath).  
 Gutiérrez, *El Trovador* (Heath).  
 Luquiens, *Elementary Spanish-American Reader* (Macmillan).  
 Mármol, *Amalia* (Heath; Macmillan).  
 Rivera and Doyle, *En España* (Silver).  
 Sierra & Benavente, *El Palacio Triste and Ganarse la Vida* (Ginn).  
 Valdés, *José* (Allyn; Heath).  
 Wilkins and Luria, *Lecturas Fáciles* (Silver).

## SIXTH SEMESTER

## PRONUNCIATION

Oral drill on brief passages of dialog, observing all phenomena of fluent rapid conversation.

## GRAMMAR

Review as needed.

## COMPOSITION

Continuation of the book begun in the fifth semester. About the same amount of work as that covered in the fifth semester.

## READING

One hundred and fifty pages selected from the following or similar texts, including those of the fifth semester:

Garcilaso de la Vega, *El Reino de los Incas* (Allyn).

Hills and Morley, *Modern Spanish Lyrics* (Holt).

Moratin, *El Si de las Niñas* (A. B. C.).

Nelson, *Spanish-American Reader* (Heath).

Sparkman, *Industrial Spanish* (Allyn).

Valdés, *La Alegría del Capitán Ribot* (Heath).

Wilkins and Luria, *Lecturas Fáciles* (Silver).

## SEVENTH SEMESTER

## PRONUNCIATION

Drill in reading poetry with explanations necessary.

## GRAMMAR

Review as needed.

## COMPOSITION

The continuation of the text begun in the fifth semester or the study of a second one of the texts there suggested. About the same amount of work as that of the sixth semester.

## READING

One hundred and seventy-five pages selected from the following or similar texts, including those of the sixth semester:

Blasco-Ibáñez, *La Barraca* (Holt).

Pereda, *Pedro Sánchez* (Ginn).

Sanz, *Don Francisco de Quevedo* (Ginn).

Tamayo y Baus, *Lo Positivo* (Heath).

Valdés, *La Hermana San Sulpicio* (Heath).

Quintana, *Vasco Núñez de Balboa* (Ginn).

Quintero, *Doña Clarines* (Heath).

## EIGHTH SEMESTER

## PRONUNCIATION

Pronunciation in Spanish singing.

## GRAMMAR

Review as needed.

## COMPOSITION

The continuation of the text used in the seventh semester or of another text listed for the fifth semester or one of those listed below. Amount to be covered to be about the same as that in the seventh semester.

Espinosa, *Advanced Composition and Conversation* (Sauborn).

Graham and Oliver, *Spanish Commercial Practice*, Part II (Macmillan).

Masse y Aparicio, *El español práctico y comercial*. Primer libro. (Barcelona, Masse, 1920).

McHale, *Commercial Spanish* (Heath).

Pitman, *Spanish Commercial Correspondence* (Pitman).

## READING

About two hundred pages selected from the following or similar texts, including those of the seventh semester.

Bécquer, *Legends, Tales and Poems* (Ginn).

Blasco-Ibáñez, *La Batalla del Marne* (Heath).

Cervantes, *Don Quijote* (Heath).

Echegaray, *O Locura o Santidad* (Heath).

Morley, *Spanish Humor in Story and Essay* (Ginn).

Morse, *Spanish-American Life* (Scott).

## RECOMMENDED FOR HOME READING

Any works by standard authors not read in class.

## BOOKS RECOMMENDED FOR TEACHERS

## DICTIONARIES

Real Academia Española, *Diccionario de la lengua castellana*.

Zerolo, *Diccionario de la lengua castellana* (Madrid, García Rico).

## GRAMMARS

Bello-Cuervo, *Gramática de la lengua castellana* (Paris, Roger y Chernoviz, 1896).

Ramsey, *A Textbook of Modern Spanish* (Holt).

Real Academia Española, *Gramática de la lengua castellana* (Madrid, Perlado, 1917).

## HISTORY

Altamira, *Historia de España y de la civilización española* (Gili, Barcelona).

## METHODS

Wilkins, *Spanish in the High School* (Sanborn).

## PHONETICS

Navarro-Tomás, *Manual de pronunciación española*, Publicaciones de la Junta para Ampliación de Estudios, Madrid.

Hänssler and Parmenter, *Beginner's Spanish* (Scribner). - See introduction.

Moreno-Lacalle, *Elements of Spanish Pronunciation* (Scribner).

## VERSIFICATION

Northup, *El Estudiante de Salamanca* (Ginn). See introduction.

This syllabus in its present form was unanimously accepted by the Chicago High School Spanish Section at the Semester Conference held December 2, 1921.

ABEL CANTÚ.

ISOLINA R. FLORES.

CLARENCE E. PARMENTER.

EDITH CAMERON, *Chairman*.

## BRIEF ARTICLES AND ANNOUNCEMENTS

### OXFORD HONORS MENÉNDEZ PIDAL

During the month of July Oxford University conferred the degree of Doctor, *Honoris Causa*, on our distinguished friend, don Ramón Menéndez Pidal, Professor of Spanish Philology at the Universidad Central and Director of the Centro de Estudios Históricos of the Junta para Ampliación de Estudios. While this is a distinct honor which Oxford University grants only to the most eminent men of science, it is at the same time only one of many such honors that institutions and learned societies of the world have conferred on this well-known philologist.

Obtaining the recognition of the scholarly world for the first time with his study *La Leyenda de los Infantes de Lara*, published in 1896, Menéndez Pidal has accomplished since that time labors in the field of Spanish philology that are truly marvellous and he is today the most eminent figure in that field of human activity.

In *La Leyenda de los Infantes de Lara* Menéndez Pidal studied in a most erudite fashion the relation of the old Spanish epic poems with the *Crónica General* of the thirteenth century and the subsequent crónicas, the oldest of which contain in prosified verse the very materials of the old, lost epics. It gave definite proof for the theory that many of the old historical ballads are derived directly from the old epic poems.

Later studies and investigations have taken the philologist into the field opened up in his preliminary study, the study of the old chronicles, the lost epics which these contain, the old historical ballads, in short a complete study of the *crónicas*, the history of Spanish epic poetry and the *romancero*. In 1898 he published a study of the *Crónicas Generales de España*, which was followed in the same year by his *El Poema del Cid y las Crónicas Generales de España*, and in the following year there appeared *Notas para el Romancero del Conde Fernán González*. In 1900 he published his first edition of the *Poema del Cid*. His studies of the epic traditions are continued in *La Leyenda del Abad don Juan de Montemayor* in 1903, and in 1906 there appears a work of painstaking erudition and scholarship, a work that is epoch-making in the history of Spanish philology, his edition of the *Primera Crónica General* of 1289.

The above mentioned works are some of the investigations that have preceded the formation of certain theories and conclusions relative to the history of Spanish epic poetry that Menéndez Pidal now holds. The fruits of his labors in this field have been published later in various publications, the most important of which are, *Los Romances tradicionales en América*, 1906, *Sobre los Orígenes del Convidado de Piedra*, 1906, *Catálogo del Romancero Judío-Español*, 1907, *L'Épopée Castillane à travers la Littérature espagnole*, 1910, *El Romancero Español*, 1910, and a series of articles published in the *Revista de Filología Española* since 1914 with the general title *Poesía Popular y Romancero*.

Aided by his learned wife Menéndez Pidal is preparing a work that is in itself the task of several scholars, *El Romancero Español*. This work will

contain also all the Spanish ballads found in modern traction with a complete study of the ballad poetry of Spain and its diffusion all over the Spanish-speaking world.

But Menéndez Pidal has not limited himself even to the above fields of learning. Side by side with his studies in the *crónicas*, *de romances* and other literary researches he has worked incessantly in the publications of rare and important early Spanish texts and in the history of the Spanish language. He has edited the majority of the authoritative texts that we possess for the early history of the Spanish language, such as *El Poema del Cid*, 1900, and later editions, *Antología de Prosistas Castellanos*, 1899, *Disputa del Alma y el Cuerpo y Auto de los Reyes Magos*, 1900, *Poema de Yúcuq*, 1902, *Razón de Amor con los Denuestos del Agua y del Vino*, 1905, *Primera Crónica General*, already mentioned, *Elena y María*, 1914, etc. To the history of the Spanish language Menéndez Pidal has devoted also some of the best moments of his life and in this field he is equally eminent. His *Manual Elemental de Gramática Histórica Española*, published in 1904 and in many editions later, is the *vademecum* of hispanists all over the world. But his greatest work in the field of pure philology is his epoch-making study of the Poem of the Cid, *Cantar de Mio Cid, Texto, Gramática y Vocabulario*, 3 volumes, 1908-1911.

The readers of HISPANIA will be glad to know that our distinguished friend is yet in the fullness of life and vigor. He has now two important publications in press, *Los Juglares en España* and *La Historia del Cid. El Romancero* and the *Historia de la Lengua Española* are in the course of preparation. But from time to time there appears something unannounced, a work that is related to the general but which the author judges should appear as a separate study. Studies of this type in the past have been numerous. A recent study of this nature is his *Sobre Geografía Folklórica*, a most erudite exposition of the diffusion of two typical ballads in the modern tradition of Spain studied from the geographical view-point, in the *Revista de Filología Española*, 1920.

But however great may be his personal work as an investigator Menéndez Pidal is one of those great, human and genial personalities whose work has inspired others. He has formed around him a school of Spanish erudition that is worthy of all praise, and one that has not only promoted Spanish scholarship in Spain itself but has spread its influence to all institutions where the Spanish language and literature are studied and appreciated. The creation of the Junta para Ampliación de Estudios in the year 1907, a sort of an extension university with special emphasis on research, by such eminent specialists as the world-famous neurologist Ramón y Cajal, Giner de los Rios, Joaquín Costa, Menéndez Pidal and others, has been a real blessing for scientific studies in Spain. The Centro de Estudios Históricos is directed by Menéndez Pidal and here are grouped together the pupils and followers of the master who carry on the work of research in Spanish History, Language and Literature with vigor and enthusiasm. The official organ of the philological group is the *Revista de Filología Española*, founded in 1914. Some of Menéndez Pidal's pupils have already produced works of notable scientific

value, for example Américo Castro and Navarro Tomás. The inspiration of the master is evidently producing worthy fruit.

The first regular number of HISPANIA, February, 1918, began its life with an inspiring article, *La Lengua Española*, by our distinguished friend. This friendly and inspiring letter shows that Menéndez Pidal, from the very beginning, had faith in The American Association of Teachers of Spanish and in its official organ, HISPANIA. In view of the new honor conferred upon our friend by Oxford University the editors of HISPANIA beg to send to don Ramón Menéndez Pidal on behalf of The American Association of Teachers of Spanish their most hearty felicitations and their most cordial greetings.

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### NEW EDITOR OF THE MODERN LANGUAGE JOURNAL

Professor J. P. Wickersham Crawford of the University of Pennsylvania, second vice-president of our Association and one of our most distinguished hispanists, has just been appointed as the new editor of *The Modern Language Journal*. Under the able management of the former editors, Professor Bagster-Collins of Columbia University and Professor Coleman of the University of Chicago *The Modern Language Journal* established itself as one of the most important educational journals in our country. The appointment of Professor Crawford as the new editor means the continuation of the same vigorous policy that has made this journal well nigh indispensable to all teachers of modern languages.

The new editor is well known to all modern language teachers, having for many years served in various positions in the National Federation of Modern Language Teachers and in the American Association of Teachers of Spanish. He brings to the new post the experiences of a successful author, teacher and editor.

Professor Crawford is associate editor of the *Romanic Review* and he is one of its best known contributors. He is an authority in the general field of Spanish literature and has made many valuable contributions to the literature of the classic period, especially in its relation to the literatures of France and Italy. His appointment as editor of *The Modern Language Journal* is warmly welcomed by his colleagues in the Romance Languages, who wish him the greatest measure of success in this new field.



## HOW I USE SONGS IN MY TEACHING PROGRAM

## "JUANITA"

¡Suave en la fuente	Cuando en tus sueños
Brilla la luna del sur;	Vuelva la luna a brillar,
Sobre los montes	La luz del día
Ya se ve la luz!	Falsos los hará.
En tus ojos negros	¿A tu amado ausente
Dó reposa el amor,	Nunca más recordarás?
Lánguidas miradas	¿Por mí las plegarias
Dícenme el adiós.	A Dios alzarás?
¡Nita, Juanita,	¡Nita, Juanita,
Si debemos partir, di!	Sé mi novia, por favor!
¡Nita, Juanita,	¡Nita, Juanita,
Viviré por ti!	Acepta mi amor!

Never having found, although I have searched diligently, Spanish words of the familiar and beautiful air, "Juanita," I arranged those above and find myself fully repaid by the pleasure which they give to the boys and girls of my classes. This poem contains seven words not included in the New York City list, and fourteen not found in Espinosa and Allen's Elementary Spanish Grammar, with which I correlate the song in teaching. Yet most of them are familiar enough, since they look so nearly like their root words and their English cognates that little trouble is anticipated in introducing them into grammar lessons at appropriate times and places. They may be kept in a notebook to be used for pronunciation, fluency, and dictation exercises, or included in "Question and Answer Exercises," so that by the time the class is ready for a bit of amusement and surprise, the song here given can be built from familiar material. Out of oral drills I select a few sentences chosen here and there to test by writing the pupils' accuracy and knowledge of grammatical construction; thus on the board will appear at the end of a recitation, phrases, clauses, and sentences which when fitted together in a subsequent dictation lesson, form the poem, "Juanita." In this way the verse element comes as a surprise after long and careful preparation. This dictation accomplished, a musical member of my class who secretly has practiced the words and music, sings the solo for our entertainment. Then the other students sing in chorus if they ask for the privilege.

"Juanita" contains material for literary analysis. Therefore, by applying the standard questions of composition work, I secure visualization. I direct the questions so that students see a typical Spanish serenade rather than a desperate farewell scene. Ever after, a picture of a Spanish moonlit garden with a playing fountain and breaking morning light behind the mountain will occur to their minds. In the picture, the lover sings in half earnest, and Juanita, only half awake, behind her grated, rose-clad window, wonders if it is Juan or Felipe serenading this time. After we have enjoyed singing the song a few times, I test the students' accuracy by a written copy of the words, done in class.

An artistic member is next allowed to make an illustrated poster of "Jua-

nita" to be unveiled in formal style and presented to the "Sala de clase." This will entail a little study of costuming by the class as a whole.

Other songs may be used similarly. A patriotic program may be selected from the three volumes of "Canciones Escolares" published by Siver, Burdett and Company. A typically Spanish program might include old favorites such as *La Paloma*, *La Golondrina*, and Spanish and Porto Rican native airs. Lastly, a religious concert might close the year's work, the hymns having been taken from any missionary hymnal. Before I tried my own poor efforts at fitting Spanish words to familiar music, my boys and girls shouted lustily the familiar old words:

"¡Bellas palabras, Bellas palabras,  
Bellas palabras de Vida!"

LUCY JANE DABNEY

SAM HOUSTON NORMAL COLLEGE  
HUNTSVILLE, TEXAS

# FROM THE SPANISH OF GUSTAVO BÉQUER

## RIMA LIII.

The dusky swallows will hang their nests  
In your balcony once again,  
And with their wings they will lightly tap.  
As they flit past your window-pane;  
But those that paused in their eager flight  
And lingered our names to learn,  
That viewed your beauty and my delight. . . .  
Ah! these will not return!

Dense honeysuckle will scale the walls  
Of your garden, and there once more  
Will show its blossoms when evening comes,  
Even lovelier than before;  
But those, dew-laden, whose drops we watched  
Now tremble and fall, alack!  
That we saw fall like the tears of day. . . .  
Ah! these will not come back!

The burning, passionate words of love  
Once again in your ears will sound;  
And then your heart will perhaps awake.  
Will be roused from its sleep profound;  
But as one kneels at His altar, mute,  
Adoring, with head bent low,  
As I have loved you. . . . be undeceived.  
They. . . . will not love you so!

MRS. W. S. HENDRIX.

## NOTES AND NEWS

✓Professor E. C. Hills, formerly professor of Romance Languages at Indiana University, is now Professor of Spanish at the University of California.

Professor Antonio Heras has been appointed Assistant Professor of Spanish at the University of Iowa.

Professor O. M. Johnston of Stanford University gave courses at the University of Chicago during the summer quarter just closed.

Professor Federico de Onis of Columbia University spent the summer in Mexico City, where he lectured at the second summer session for foreigners of the University of Mexico.

✓Señor Don Antonio García Solalinde of the Centro de Estudios Históricos, Madrid, whose visit to the United States under the auspices of the Instituto de las Españas and various American universities was announced in the May number of *HISPANIA*, lectured during the summer at Columbia University. During the autumn he will give courses at the University of Michigan and during the winter he will lecture in various universities of the middle west.

✓Many of our members are studying abroad. Dr. John Driscoll Fitzgerald, president of the American Association of Teachers of Spanish, sailed June 17th for Europe, where he will remain for several months doing research work. Dr. Fitz-Gerald was accompanied by his family.

Miss May Gardner is spending the summer in Spain.

Miss Katherine Reding is attending the summer course for foreigners at the University of Mexico.

Miss Agnes Brady studied in California this summer.

The Misses Gardner, Reding and Brady are from the University of Kansas.

Mr. Aldis B. Easterling, formerly in the U. S. consular service in Chile, who has been on the staff of the Hispanic Department of the University of Kansas the past year, goes to the Romance Department of Wabash College at Crawfordsville, Indiana, for the fall semester.

Professor W. S. Hendrix of the Ohio State University reports that at the Educational Conference held March 23d-24th, Ohio State University attempted to secure the coöperation of the High School teachers in determining a program for the first two High School years (first-year college) in French, Spanish and German. It was hoped that that program would be accepted at the annual meeting of the Ohio College Association, so that the state will have a working plan for the first year college and the first two years High School courses in Modern Languages.

The Public Schools of Springer, New Mexico, are trying the experiment of having Spanish taught in all the grades from the first through the eighth. The conversational method is used and thus far has proved exceptionally successful. The instructor in Spanish meets the first three grades for twenty minutes each, every day. The upper grades have a forty-minute period. The

children very readily learn the common, everyday expressions which they would use in daily life. These are necessarily very simple and short in the lower grades, but in the grammar grades even short stories are attempted. It is held that a conversational knowledge of correct Spanish is a first essential and is most easily acquired by the direct method. One of the most surprising features of the experiment is the interest shown by the pupils and the readiness with which they grasp the language. It is very common to hear the children use short sentences and words in their play and after school hours in their homes.

Under the able direction of Mrs. Margaret Burt the work has proved worth while. Both school board and patrons feel that if the subject is continued through the years a very creditable knowledge of Spanish will have been attained before the high school age is reached.

Miss Gertrude M. Walsh, teacher of Spanish at North High School, Columbus, Ohio, spent eight months of last year in study and travel in Spain.

Mr. W. A. Whatley, formerly of the University of Texas, is now instructor in Romance Languages at the Ohio State University at Columbus.

At the University of Kansas the Casa Española has been operated very successfully for the past two summers and will doubtless become a regular part of the work of the Department during coming summer sessions. A feature of the activities of the Casa this session was the continuation through the summer of the work of the Ateneo, the regular Spanish Club of the University.

El Día de la Lengua was celebrated last April by the University of Kansas. The celebration was held in conjunction with the spring meeting of the Kansas Chapter of the American Association, and was well attended by teachers of Spanish from Kansas City as well as by those from the regular territory.

The play, "Uno De Ellos Debe Casarse," given under the auspices of the El Buen Tono Club of the Spanish Department of the Springer High School, Springer, New Mexico, was a decided success. The students showed unusual ability in the use of the Spanish language, speaking it with a fluency and accuracy that would have done credit to a college class. The honor for this very excellent work is due to Mrs. Margaret Burt, head of the Spanish Department of the Springer High School.

Dr. W. S. Barney of the North Carolina College for Women reports an enrollment of 125 in the Spanish courses. There is an increased interest in Spanish throughout the colleges and most of the high schools of North Carolina.

Mateo Alvarez de Molina, sometimes professor of Spanish at the University of Utah in the absence of Professor G. Oscar Russell, who is in Mexico, has been studying French phonetics for four quarters under Prof. James L. Barker, head of the Department of Modern Languages, University of Utah.

Dr. José María Gálvez of the University of Chile was at the University of California during the spring term. Dr. Gálvez's new book on Anthology of Chilean Literature will soon be published by an American house.

Mr. Arturo Torres is the new editor of *El Eco* for the coming term. At present he is spending the summer months in South America and New York, where he is gathering material for the paper, as well as studying the needs and wants of the teachers. *El Eco* will endeavor to give modern views of the ideals, of the life and customs of the people in these foreign countries. One of its aims is to be instrumental in the Americanization work by creating an international mind through a study of political, commercial and cultural ideals.

In 1897 Professor Flagg, Professor of Greek at University of California, used Latin as a basis for the intensive study of the tenses of the Greek. Professor Harry, director of Modern Languages in the high schools of Elizabeth, New Jersey, is attempting a bilingual study of modern languages. We hope that Professor Harry will favor us with more details of his work.

Doubleday Page & Co. have just published an English translation of Ricardo León's famous novel *Casto de Hidalgos* with the title *A Son of the Hidalgos*. The translation is the work of Catalina Páez (Mrs. Seumas Macmanus).

Middlebury College announces that in the summer of 1923 it will increase the unusual opportunities it has hitherto offered to students by establishing in Spain a section of its Summer Session for the intensive study of the Spanish language literature and civilization.

This section of the Spanish School will be located in some convenient university center where there will be adequate equipment for the prosecution of the work and where native Spanish professors can be obtained to assist in the instruction. Native instructors previously connected with the Middlebury School will accompany this section.

SYLVIA M. VOLLMER

JUNIOR COLLEGE, EL PASO, TEXAS

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### THE SIXTH ANNUAL MEETING WILL BE HELD IN LOS ANGELES

The Executive Council has voted to accept the invitation of the Los Angeles Chapter and hold the annual meeting of The American Association of Teachers of Spanish in that city. The exact date of the meeting has not yet been determined but it will take place just before or after Christmas. Consequently make your plans to be in Los Angeles at Christmas time and you will not regret your decision.

## THE LOCAL CHAPTERS

### NEW YORK CHAPTER

The March meeting of the local chapter was held at Columbia University. Before an enthusiastic assembly of over two hundred teachers and friends of Spanish Mr. Lawrence A. Wilkins delivered in Spanish one of the addresses of his recent lecture tour of the leading universities of Spain. This inspiring speech showed a sympathetic understanding of the true nature of the Spaniard. At the same time Mr. Wilkins portrayed to the Spaniard the people of the United States so faithfully that the former might better understand the culture of this new world discovered by Spanish enterprise.

Professor de Onís, of Columbia University, announced the publication by the Instituto de las Españas of the poems of the Chilean teacher, Gabriela Mistral.

Much interest was shown by the members in the "fiesta de la lengua española" held every year on the anniversary of Cervantes. A beautiful medal is awarded by the Instituto to the pupil in each high school who presents the best essay on the life of the immortal Cervantes.

The annual contest for students of Spanish in the New York high schools was held Thursday afternoon, June 8, in the Auditorium of the De Witt Clinton High School under the auspices of the local chapter. Five students appeared chosen out of a large number competing in written composition on subjects previously announced, "El Imperio de los Incas," "El Perú Moderno," and "Francisco Pizarro, Conquistador del Perú."

Great credit is due to Mr. Reuben M. Byrne of the Spanish department of the De Witt Clinton High School for the success of this "Fiesta del Perú." The singing of the national song of Peru by Señorita Byrne accompanied by a chorus of De Witt Clinton boys, and the *cuadro*, "Pan America," presented by Morris High School girls and directed by Mr. Byrne, are worthy of particular mention.

Mr. William Barlow, President of the New York Chapter, presided and Mr. Lawrence A. Wilkins, director of modern languages, made the awards.

The judges were Señor J. Torres Wendell, Mr. Lawrence A. Wilkins, and Mrs. Gracia L. Fernández de Arias.

Under the direction of Mr. Manuel Andrade of De Witt Clinton High School the local chapter presented "Zaragüeta" the afternoon and evening of June 10 in the Auditorium of Stuyvesant High School.

Hearty well-merited praise and a substantial addition to the funds of the treasury of the local chapter rewarded the efforts of Mr. Andrade and his talented players.

### CHICAGO CHAPTER

At the meeting held on Saturday, February 11, pupils from the Waller High School presented before a delighted audience two dramatic numbers, a scene from "Zaragüeta" and a playlet, "En la Joyeria."

Sr. Gregorio Flores, in his *conferencia* on Simon Bolivar, gave a most eloquent and sympathetic interpretation of the life and work of the great liberator. To Sr. Flores thanks are due for an altogether new conception of this outstanding South American hero.

On Saturday, March 11, the members of the Chicago Chapter of the American Association of Teachers of Spanish were the guests of the Spanish Club of the University of Chicago at Ida Noyes Hall. The program, which was planned by Professor C. A. Parmenter, was greatly enjoyed by all present.

Miss Arcuri recited with exquisite taste three poems by Manuel Machado, "Castilla," "Lluvia," and "Otoño." The Misses Wallace and Shanks were charming in their stage presentation of "El encanto de una hora." Professor Joaquín Ortega's *conferencia* on "La interpretación de la cultura española" was a delightful mingling of *sal andaluza*, with a just appreciation of the great contemporary Spanish authors, poets and artists who are interpreting "La verdadera España, la España que *crece, sufre, y crea*."

At the closing meeting of the year, held on May 20, the program consisted of a *conferencia* on the political history of Mexico by Sr. Demofilo González, the staging by Lake View High School pupils of "La Broma" and several scenes from Valdés' novel, "José," and the presentation by Senn High School pupils of the one-act play, "Que Felicidad."

The following officers were elected for the ensuing year: President, Sra. Isolina R. Flores; Vice President, Miss Jessie L. Marsh; Secretary-Treasurer, Miss Florence Stuart.

#### NORTHERN CALIFORNIA CHAPTER

The San Francisco Public Library was the meeting place of the Northern California Chapter at the February session.

Señor Irazoque of the Spanish department of the University of California gave an illustrated talk on "Mexico." Dr. Eduardo Payá followed with a practical discussion of texts suitable for class room use in secondary schools and colleges, work based on the study of the Spanish Drama.

Under the title "The Place of Dramatics in Spanish Teaching," Dr. Payá presented a chronological and comprehensive outline of the Spanish theatre of the modern period.

The Northern California Chapter held its annual meeting July 18, at the University of California. The time for this meeting is generally set during the summer session to enable the many teachers of Spanish to attend.

Professor E. C. Hills, Professor of Spanish at the University of California, gave a very appreciative paper on "Our Debt to Spain." Many aspects of Spanish-American history were brought out in a way as only a true scholar and student of all that is Spanish could have done. Professor Heras, Professional Lecturer in Spanish of the University of Iowa, of the summer session staff of the University of California, spoke in Spanish on "What a Foreign Professor learns at an American University."

The last number on the program was a discussion on "Methods of Teaching Spanish in the High Schools." Miss Sylvia Vollmer, Junior College of El Paso, gave an informal paper on the subject.

New members were enrolled after Dr. Coester of Stanford University explained the aim of the association.

#### OHIO CHAPTER

At a banquet held in the early spring at Columbus, there were representatives from the principal high schools and colleges of the State. A report on the annual meeting of the Association at Washington during Christmas week was made by Professor W. S. Hendrix.

The talk on "Customs of Central America," by Professor Santiago Gutiérrez of the Ohio State University was followed by a discussion of conditions in Puerto Rico, by Professor Coney Sturgis of Oberlin College. Members of the Spanish department of the Ohio State University presented Lopez de Ruedas Paso "Las Aceitunas."

GRACIA L. FERNÁNDEZ DE ARIAS

NEW UTRECHT HIGH SCHOOL,  
BROOKLYN, N. Y.

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#### ANOTHER NEW CHAPTER

San Antonio, Texas, has added a new chapter to the roll of our organization. The officers are: President, Mrs. E. P. Carvajal, Supervisor, Modern Languages, San Antonio; Vice-president, Mr. C. E. Castañeda, Brackenridge High School, San Antonio; Secretary-Treasurer, Mr. J. Randolph, Main Avenue High School, San Antonio.

The organization of the chapter came at the end of the week's session of the Southwest Texas Teachers' Institute, held in San Antonio, the first week of September. Mr. Lawrence A. Wilkins, first vice-president, delivered a course of lectures on methods at the Institute, and crowned his work in this manner.



## REVIEWS

**Exercise Book in Spanish. A Drill and Exercise Book on the Subjunctive, Idioms, Pronouns, and Irregular Verbs.** By Lawrence A. Wilkins and Hymen Alpern. Globe Book Company, New York, 1921. 88 pp.

The authors have provided in this *Exercise Book* a very useful and convenient manual for purposes of drill on the subjects mentioned in the subtitle. The treatment of irregular verbs and idioms is quite satisfactory, and that of the subjunctive is almost so; but that of pronouns (among which are included certain adjectives) seems to the present reviewer inadequate. Relative, interrogative, and indefinite pronouns are not included, and possessives and demonstratives are not well represented. Personal pronouns are of sufficiently frequent use to be treated satisfactorily in general exercises. The subjunctive naturally receives treatment in the irregular verb drills, but the special section given to the subjunctive would be more valuable if the uses were classified.

The chief excellence of the book lies in the sections on verbs and idioms, which comprise about nine-tenths of the drill material in the book. The plan of these sections is excellent; nevertheless, some teachers would prefer not to have the verb forms before the pupils when the book is being used in class, but rather in an appendix. Also, it might be of some advantage, for use with younger students, to have the complete conjugation given, or at least a synopsis, all tenses that include any irregular forms being given in full. It is true that the book was prepared "primarily for the upper grades," but it seems to the writer that it will be found most useful in the classes that have just completed the elementary grammar, and have need of an intensive review of the subjects presented in the *Exercise Book*.

For use in classes of the grade just mentioned, the book needs, very badly, a complete vocabulary. Moreover, to make the present glossary complete, *traer* should be included, with these idiomatic uses: *traer arrastrado*, to bore; *traer en bocas*, to slander; and perhaps *traer consigo*, to carry along with oneself. Other idioms not listed under their verbs are: *cerrar con llave*, to lock; *dar la lección*, to recite; *rezar con*, to concern; and *venir bien*, to become, to suit.

It seems rather strange that lists of verb forms "which are irregular in any respect" (in the words of the preface) should omit the imperfect indicative of *ser*, *ir*, and *ver*, as is done in this book. *Sentí* and *sentiste* should not be included among the irregular forms of *sentir*. The past participle of *oir* is given (*oido*), but *oímos* is not. The regular imperative *vale* should also be given for *vuler* to avoid the inference that *val* is the one imperative form.

On page 32, the reflexive object *te* has been omitted after the dash in sentence 10. Sentence 9 in section C, page 60, is doubtless meant to be a question, but the interrogation mark is lacking. Other misprints that have been noted are these: *supe* for *supo*, page 35; *traduczo* for *traduzco*, page 42; *taigáis* for *traigáis*, page 44; *distinga* for *distingan*, page 66; *conoczan* for *conozcan*, page 74; and *grunir* for *gruñir*, page 80 (capitals are accented elsewhere).

UNIVERSITY OF KANSAS

THOMAS A. FITZ GERALD

**The Spanish Borderlands: A Chronicle of Old Florida and the Southwest,**

by Herbert E. Bolton. Yale University Press, New Haven, 1921. x + 320 pp.  
One illustration and one map. *The Chronicles of America* Series, Vol. 23.

The author of this little book is Professor of American History in the University of California. In the field of Spanish-American history he is one of our foremost scholars, and it may not be amiss to speak briefly of his work for the benefit of teachers of Spanish who may not be acquainted with it.

The first work of great importance published by Professor Bolton and the one that made known to the investigators in his profession the advent of a new scholar in the Spanish-American field was his *Guide for the Materials for United States History in the Archives of Mexico* published in 1913, a work done in 1906-1913 under the auspices of the Carnegie Institution of Washington. This was followed by a series of publications of great value and importance, all of which had been many years in the making, a few of which are: *Athanase de Mezières*, in 1914; *Texas in the Middle Eighteenth Century*, in 1915; *Memoirs of Father Kino*, in 1919; *Colonization of North America*, in 1920; and the little book which is the object of the present review.

In all these publications and in scores of other publications, articles, and reviews, Professor Bolton has developed a new point of view in historical criticism. He is in no sense a scholar that is merely looking for something new or unusual. He began his work as a historian by studying history, by investigating himself the field before him. Traditional methods and criticism interested him only when they represented the truth. In the field of Spanish-American history Professor Bolton saw that what had been written and in many cases accepted as history was a garbled account of the historical facts interpreted through several centuries of prejudice and even deliberate falsehood and misrepresentation. The Spanish *conquistadores* had been often described as a group of human hyenas rather than mere men. The Spanish conquest of the New World had been said to have been a mere quest for gold by barbarous, avaricious men. The history of Spain written by the enemies of Spain, that was the history that Professor Bolton found and which he undertook to study.

And from his studies he has evolved an entirely new interpretation of the history of Spain, one based on justice, historical facts, and a broad vision. All the great nations of Europe undertook the conquest and colonization of the Americas, and all had in general the same purposes: expansion, wealth, and world supremacy. Spain was in many respects the most successful, as attested by the fact that in America, for example, two-thirds of the territory is peopled today by nations that are Spanish in blood, tradition, and institutions. The Spaniard brought to the new world the same culture that he enjoyed in the old: the Spanish religion, Catholicism, the Spanish language, the Spanish universities, and all Spanish institutions. The Spanish *conquistadores* were for the most part learned and merciful men who taught the natives the arts and crafts that were taught in the old world to the lowly. They were also accompanied by investigators who studied the flora, fauna, and all the sciences, in the new world and by the *padres* who Christianized the peoples of the new world.

These and other facts have been studied in a new light by Professor Bolton

and his school, for he has already founded a new school of historical criticism. His pupils are now professors in various universities of the country, Hackett in Texas, Marshall in St. Louis, etc. This Bolton School of History is interested only in the search for the truth. For them the history of America begins with Columbus and before Columbus. It does not begin with 1776. And what is more it does not begin with the historical interpretations evolved by the enemies of Spain in the Seventeenth and Eighteenth Centuries. Here we have, then, history, real history, studied and written with justice and with sympathy.

The new book by this well-known historian, *Spanish Borderlands*, is the story of a few pathfinders and pioneers in the regions between Florida and California in the early Sixteenth Century: Ponce de León, Vázquez de Ayllón, Pánfilo de Narváez, Cabeza de Vaca, Hernando de Soto, Francisco Vázquez de Coronado, Juan Rodríguez de Cabrillo, and Sebastián Vizcaino. The book consists of ten chapters; the first four tell the story of the wanderings and discoveries of the above pathfinders and pioneers, the last six continue with the explorations and colonizations of Florida, New Mexico, Texas, Louisiana and California, and the story of the Jesuits in the Pacific coast. There is a bibliographical chapter and an index. A brief, sympathetic, and rigorously historical account of these early explorations, wonderfully told, with new and important data, that is what Bolton has given us in his new book. It is a little volume full of adventure and romance, for these elements were ever present in the spirit of those Spanish knights that braved all the perils of sea and land to gain new lands for their king and their faith, full of humanity, for these *conquistadores* were always very human and kind with the natives they encountered and had learned the philosophy of patience and perseverance, and full of interest for any one that has the slightest inclination to know the early history of our country.

The story of the first explorers and colonizers of New Mexico, briefly told in Chapter VI, reads like a fairy tale that has come true. The explorations of Coronado in 1540, those of Rodríguez in 1581 and of Espejo in 1582-1583, the conquests and colonizations on a large scale under Juan de Oñate in 1598, the founding of the first missions, the founding of Santa Fe in 1617, or probably a few years earlier, and the story of the Indian rebellion of 1680, when the entire Spanish colony was wiped out, churches and towns destroyed, over four hundred men, women, and children murdered, and some twenty-five hundred escaping to El Paso del Norte; the subsequent conquest under de Vargas in 1693, and its permanent occupation by Spain until the early years of the Nineteenth Century—all these events are told in a charming and attractive style that give the reader vivid impressions of the history of those years of struggle, the first chapter of which has been told in Castilian epic verse by Gaspar de Villagrà, a companion of Juan de Oñate, in his famous *Historia de la Nueva Méjico*, Alcalá de Henares, Spain, 1610.

As a book of reference or as a textbook for students or for the general public *Spanish Borderlands* has no superior. It ought to be immensely popular.

AURELIO M. ESPINOSA

STANFORD UNIVERSITY

## BIBLIOGRAPHY

### I. SCHOOL TEXTS

**Temas Españolas**, by J. P. Wickersham Crawford, of the University of Pennsylvania. 203 pp. (120 text, 23 appendix, 60 vocab.). Henry Holt & Co., 1922. \$1.00.

The text is divided into twenty-eight chapters, each of which contains: (1) A "Repaso de Gramática," with forms, rules, and explanations in Spanish; (2) a Spanish prose selection; (3) an oral exercise; (4) a "Cuestionario"; (5) two composition exercises based upon the text and grammar subjects under discussion. The prose selections constitute a connected story of a trip to Spain. The appendix is devoted to regular and irregular verbs and numerals. There are the usual vocabularies and a one-page index.

**Exercise Book in Spanish**, by Lawrence A. Wilkins, Director of Modern Languages in the High Schools of New York City, and Hymen Alpern, of the Stuyvesant High School, New York. 88 pp. Globe Book Co., 1921. 92 cents.

The book is divided into five parts. The first part deals with the various kinds of pronouns. The second is devoted to the forms and uses of the subjunctive mode. The other three concern irregular verbs. The material consists of sentences containing blank spaces to be filled in, or verbs in the infinitive to be changed to the required form. There are also sentences in English to be translated into Spanish. There are also directions for writing original sentences using the irregular verbs. At the end is a glossary of verbs and idioms contained in the exercises.

**Composición Oral y Escrita**, by J. Moreno-Lacalle, of Middlebury College, Vermont. xii + 138 pp. (88 text, 50 vocabulary). The Vermont Printing Co., 1921. \$1.00. Net to schools, 80 cents.

An introduction of five pages contains suggestions to teachers as to a method of using the book. The text consists of anecdotes upon which are based the following oral and written exercises: (1) Verbs are listed for review and study; (2) unfinished sentences are furnished to be completed by the student; (3) idiomatic words and expressions from the text, which the student is to use in constructing original sentences; (4) a composition exercise; (5) a list of synonyms and antonyms; and (6) the pupil is finally called upon to reproduce the text in his own words.

**Gramática Castellana**, by Felipe Janer, of the University of Porto Rico. iv + 132 pp. Silver Burdett & Co., 1919. \$2.00.

The work is entirely in Spanish and is divided into four parts. In Part I (282 pp.) "Analogía," the parts of speech are treated in order. Part II (62 pp.) is devoted to syntax. Part III (19 pp.), "Ortología o Prosodia," treats of the internal structure of words. Part IV (81 pp.) deals with orthography, accentuation and punctuation. There are eight pages of index.

**The Iturralde Method** (for the study of Spanish with the aid of phonographic records), by Máximo Iturralde, of the New York School of Commerce, Accounts and Finance. 522 pp. The Iturralde Language Method Co., N. Y., 1922. \$3.00.

The first part of the book (218 pp.) is divided into 40 lessons, for each of which a "phonogram" has been prepared. Preceding the first lesson are some remarks about posture and voice production. The first three lessons deal with pronunciation, syllabification, etc. Each of the other lessons consists of a vocabulary, a Spanish text, a set of questions, a composition exercise, and a set of explanatory notes.

The second part of the book is the "Grammar" (196 pp.). Each part of speech is treated, with rules governing its use. A section called "Reference Material" contains idiomatic expressions, commercial terms, proverbs, and names of men and women. Next come lists of verbs, in Spanish with English equivalents, followed by an English-Spanish list. Finally there are indexes of other words with references to the lessons in which they occur.

**Veinticinco Episodios Bíblicos**, by A. Marinoni and J. I. Cheskis, of the University of Arkansas. 73 pp. (51 text, 22 vocabulary). The Macmillan Company, 1922. 60 cents.

The episodes are simplified versions of the well-known stories of the Old Testament. Each episode is accompanied by a *cuestionario*.

**Amparo**, por Pérez Escrich. Edited by Medora Loomis Ray and Ruth A. Bahret, of the Washington Irving High School, New York City. 326 pp. (150 text, 72 exercises, 104 vocabulary). The American Book Co., 1922. \$1.00.

The thirty-six "Direct Method Exercises" consist each of a *cuestionario*, a grammar drill, a list of idioms, a word study, and composition exercises. There are two vocabularies—a short one (English-Spanish) and a long one (Spanish-English).

**Ten Spanish Farces of the Sixteenth, Seventeenth, and Eighteenth Centuries.** Edited by George Tyler Northup, of the University of Chicago. xxxvii + 222 pp. (138 text, 46 notes, 47 vocabulary). D. C. Heath & Co., 1922. \$1.12.

The introduction consists of a discussion concerning the origin and history of the Spanish farce, as well as brief biographies of authors represented, and four pages of bibliography. The first farce is by Lope de Rueda, the second by Cervantes, the next two are attributed to Cervantes, the fifth by Quiñones de Benavente, the next four are anonymous, and the last is by Ramón de la Cruz. The notes elucidate the difficulties of the text as well as supply historical information.

**Lecturas Elementales**, by Max A. Luria, of the DeWitt Clinton High School, New York City. xxiii + 233 pp. The Macmillan Company, 1922. \$1.20.

There is a preface of four pages; "Suggestions to the Teacher," four pages; "How To Study" (suggestions to the pupils), five pages. After eight pages of

"Frases usuales," the reading selections begin. They are short and simple and are accompanied by drill exercises consisting of idioms to be learned, *cuestionarios*, word studies, verb drills, composition, dictation, and pronunciation exercises. Scattered through the book are vocabulary reviews. Some of the selections are repeated in dramatic form. Three of the selections consist of the proceedings of a Spanish Club. There are also two pages of proverbs, a verb section (20 pp.), six songs with music, and a Spanish-English vocabulary. Illustrations consist of drawings by Herbert Deland Williams and a map of Spanish America.

**Maria**, por Jorge Isaacs. Edited by Stephen L. Pitcher, of the Soldan High School, St. Louis. xxii + 313 pp. (160 text, 38 exercises, 115 vocabulary). The Macmillan Company, 1922. \$1.20.

There is a biographical introduction, in English, and two pages of bibliography. The text is divided into fifty-one chapters. Copious foot-notes in Spanish, of an explanatory or informational character, accompany the text. The fifty-one exercises, based upon the text, consist of *cuestionarios* and composition exercises.

**Lecturas para Principiantes**, by Medora Loomis Ray, of the Washington Irving High School, New York City. 175 pp. (125 text, 4 review questions, 3 appendix, 43 vocabulary). The American Book Co., 1921. 92 cents.

The subject matter of the text deals with Spanish America. It is more or less of a connected story. There are forty chapters, each consisting of a text, a grammar exercise, and a set of questions in Spanish, and after the tenth chapter also a short composition exercise. The appendix consists of a list of subjects for free composition based upon the text. The book is profusely illustrated.

**Canciones Populares**. Edited by Allena Luce, of the University of Porto Rico. vi + 138 pp. Silver Burdett & Co., 1921. \$1.28.

There is an introduction in Spanish by the editor (1½ pp.) and a foreword (½ p.) by Professor J. D. M. Ford, of Harvard University. The book (octavo size) consists of "Songs of Spain and Spanish America." Part I, "Songs from Porto Rico" (58 pp.); Part II, "Songs from Cuba, Spain, and Mexico" (32 pp.); Part III, "Patriotic and Popular Songs Translated from other Languages" (28 pp.); Part IV, "Porto Rican Folksongs and Singing Games" (18 pp.). There is a piano accompaniment to each song, except in part four, where the melody only is given. At the head of each selection is a short descriptive paragraph in Spanish and in English.

**Spanish Correspondence**, by E. S. Harrison, of the Commercial High School, New York City. vii + 160 pp. (132 text and exercises, 38 vocabulary). Henry Holt & Co., 1921. \$1.00.

This is a new edition of the author's "Spanish Correspondence." There are sixty-five model letters in Spanish in the main part of the book, followed by explanatory matter, covering sixteen pages, concerning writing addresses, beginning and ending letters, commercial documents, such as a check, an invoice, etc., and a list of abbreviations. Next come thirteen pages of exercises based upon

the letters. These exercises consist of sentences to be translated from English into Spanish. Next come letter outlines, being suggestions for composing letters similar to the model letters.

**Curso de Taquigrafía de Gregg.** vii + 80 pp. The Gregg Publishing Co., 1921. \$1.50.

The book contains sixteen lessons and is an adaptation into Spanish of the English Gregg shorthand system. An earlier adaptation had been made by M. Camilo E. Pani in 1904. The book, including explanations and exercises, is entirely in Spanish.

**Ejercicios Progresivos en la Taquigrafía de Gregg,** by John Robert Gregg. 69 pp. The Gregg Publishing Co., 1921. 50 cents.

This is an exercise book bound in manila paper with shorthand exercises in Spanish and spaces for the pupil to write the equivalents, which are the Spanish words or stenographic symbols. There are sixteen exercises corresponding to lessons of the above textbook.

**"Spanish" in Globe Outline Series,** by Hyman Alpern, of the Stuyvesant High School, New York City. Second revised edition. 71 pp. Globe Publishing Co., N. Y., 1921. 60 cents.

This is in the nature of a pamphlet containing the principal facts of Spanish grammar, arranged in logical order. There are fifteen chapters, containing grammatical forms and explanations. At the end of each topic are questions and exercises taken from college entrance and regents' examination papers. Chapters XI to XIV deal with letter writing. Chapter XV consists of a number of recent examination papers. At the end is a diagram of typical irregular verbs.

**Spanish Verb Drill Sheets,** by Wilkins and Alpern. Globe Publishing Co., New York. 30 cents.

There are two separate pads containing each fifty sheets for drill in irregular verbs. One is for synopses, and the other is for conjugations. The names of the tenses are in Spanish. At the foot of the sheet is an outline in English for practice in the use of the various tenses of the verb in question.

MICHAEL S. DONLAN

HIGH SCHOOL OF COMMERCE,  
BOSTON, MASS.

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## DIRECTORY

The Secretary Treasurer has on hand a few copies of the Directory and Handbook of the Association for sale at Fifty Cents. The Directory has been successful in giving information about the Association and its membership. If you have not secured a copy, send the price in stamps or a money order to the Secretary Treasurer, Dr. Alfred Coester, Stanford University, California.

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# HISPANIA

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## GREGORIO MARTÍNEZ SIERRA

### I. STYLIST AND ROMANTIC INTERPRETER

Devotion to art has made of Gregorio Martínez Sierra one of the distinguished literary figures of Europe. Although gifted with undeniable genius, his rise has been due to years of painstaking effort. It is a frequent boast of modern authors that they send their copy uncorrected to the publisher, making no attempt to eliminate crudities of style, and to this, no doubt, is due the ephemeral character and the unsatisfying effect of so much of the literature of the hour.

Martínez Sierra, however, acknowledges that he is unsparing in self-criticism of his work. He goes over it many times to give it elegance of style and polish. He composes slowly, keeping in view his desire to express his emotions in the most pleasing manner. By this method the greatest works of literature have been produced. Martínez Sierra lays special stress upon the sincerity of his productions. His writings are true to nature and true to art. They deal only with the simple, everyday events of life; he finds his inspiration "in the play of sunshine and shadow on the grass; in the music of the wind; in the red hue of the geraniums on the balconies of the homes of the poor; in a running, singing brooklet, with women washing clothes on its bank; in a Gypsy wagon toiling along a dusty road; in the dark silhouette of a village church tower outlined against the gold of a setting sun; in the moss on the rocks, and the bronzed children reclining on it." With light, seeming trivial matters of this nature, he has said, his works are concerned, and yet, although so simple, the events represent life's complex. They bring both smiles and tears. His books should not be read hastily while making a dashing round of a city in the street car; they may better be appreciated in a softly lighted library during a long, rainy evening. They must be read in the original in order that the beauty and lyric charm



of the diction may not be lost. As that eminent critic, Henry Mills Alden, once said, after reading in translation Martínez Sierra's *Agua Dormida*, "Literary work of this nature is so delicate in its psychology that it may lack appreciation from the general American public, which demands for its entertainment 'punch', thrills, sensational plots, and the invariable 'happy ending'," for melodramatic treatment is not to be found in the productions of this Spanish stylist.

In Spain the author generally bears the expense of the publication of his work, and therefore he is less influenced by the publisher's point of view; his aim is the truthful representation of life as he sees it, and the finale of his drama or novel frequently is tragic. The work of Martínez Sierra, however, sparkles with delightful humor. Wit is a characteristic of the Spanish nature, and a jest, even if ironic, springs readily to the lips of both aristocrat and peasant.

Genius, so frequently precocious, was early manifest in the intellectual activities of Martínez Sierra. As William Cullen Bryant gave expression to his immortal *Thanatopsis* when scarcely more than eighteen, so, at the same tender age, the Spanish poet produced *El Poema del Trabajo*. This laudation of labor as a beneficent influence in the life of man, although not entirely free from the defects usually to be found in an early work, reveals talent of a lofty order. When the youthful author presented himself quite unknown to Jacinto Benavente with the manuscript of this prose poem and requested that the famous dramatist honor it with a prologue, Benavente promptly recognized its merit, and granted the request. This was Martínez Sierra's introduction to the literary world, and from that period (1898) he has depended entirely on literary work for his support. The long list of his productions proves how exigent with himself he has been; evidently the words of "la leyenda inmortal" have proved to be an inspiration to himself: "No llores, no temas que falte inspiración para tu canto, porque murió la Leyenda de espléndido ropaje y mística expresión: . . . En lugar de sus consejos suaves y tristes, canta el hermoso poema que nunca muere, la heroica epopeya que jamás se agota, la leyenda hermosa y siempre nueva, la que unió a los hombres, la que formó los pueblos, la que santifica la fuerza, la que inmortaliza la idea en el arte, la que no se duerme envuelta en brumas, mecida por brisas, arrullada por suspiros; la que crea, la que alienta, la que regenera, la que ennoblece: *La leyenda del trabajo*."

Diálogos Fantásticos, prose poems also, was his second book, and

it appeared the following year, with a prologue by Salvador Rueda. The author has said that in this work he endeavored to give expression to the voices of nature that had been alluring him ever since his early childhood. It seemed to him that the sky and the earth, as well as all created things, were speaking to him. "Mi mente loca . . . estaba embrujada, creo que desde el día en que nací, por el sol, por el viento, por el agua que corre, por las ramas que cantan, por la hierba que crece con ruidito manso, por el no menos suave rumor que juro que se siente al mirar en las noches de verano la luz de las estrellas, por el amanecer en los huertos, por el salterio del pozo y de la noria, por la puesta del sol tras los pinares." However, notwithstanding his affinity with nature, some carping critics, unfamiliar with the world outside of the cities perhaps, deemed the work artificial. A. González Blanco, in *Los Contemporáneos* (Primera Serie) states that in his early works Martínez Sierra "rejoiced in paragraphs composed of striking and suggestive words that cause the meaning to stand out clearly, and which, rather than giving expression to it, paint it."

*Almas Ausentes*, published in 1900, is a revelation of the pathos and gloom in the existence of the inmates of an insane asylum. This was his first attempt in the form of a novel. While necessarily tragic, it is less gruesome in detail than are certain stories dealing with the same subject written by a contemporary, Antonio de Hoyos y Vinent. *Almas Ausentes* was soon followed by *Horas de Sol*, *Pascua Florida*, and *La Humilde Verdad*, truthful reflections of Spanish life, all of them.

*La Humilde Verdad* could have developed nowhere except in a Latin country. The protagonist is the son of the cacique of a small pueblo. In Spain or Mexico the cacique of a village is a man of power who must be catered to in all matters, and corresponding obeisance is rendered even to the members of the family. However, in *La Humilde Verdad*, when the cacique's son visits Madrid, and mingles in society, especially when he meets the daughters of a wealthy deputy to the Cortes, after various disconcerting events through which his social status is revealed to him, he returns to his home in the small town, and disconsolately tells his father the humble truth that in the City of the Court the family of the cacique is nothing. This story is pervaded by that quiet humor characteristic of Martínez Sierra. It attracted much attention, and received the award

in the contest of the "Library of Novelists of the Twentieth Century," in 1905, one year after the appearance of the collection of short stories entitled *Sol de la Tarde*. González Blanco considers that these novelles mark a change in Martínez Sierra from a juvenile to a finer and more mature style. It seems appropriate that the book should bear the same title as one of Sorolla's paintings that depicts a characteristic scene on the beach near Valencia, the oxen assisting the fishermen in drawing in the boat, the entire canvas lighted by the tender glow of the afternoon sun. It seems fitting, too, that, as a preface, the volume should contain an oration to the declining sun by Santiago Rusiñol. This is an interesting example of the style of the Catalan master which the student of Spanish will not care to miss. The tales which compose this series are of exquisite appeal. Without a jarring word or a superfluous phrase the comedies and tragedies in the lives of the people of the north of Spain, the landscape clad in the tender green of spring, the gold of the midsummer wheat fields, the rich hues of the autumn foliage, are vividly portrayed. His technique is now as firm and secure as that employed by the pen of Rusiñol, or by the brush of Sorolla or Zuloaga.

Concerning Castile, of which the traveler passing through on the train gains an impression of bleakness and aridity, this author says: "La tonalidad es monótona: gris pardo en la tierra, amarillo parduzco en el rastrojo, pajizo en las eras. En el camino el polvo deshecho y zarandeado, mezcla indefinida de los mismos colores; la cerca del huerto, formada de tapiales terrosos; sobre ella, como anuncio del oasis que dentro se esconde, el verdor de las ramas de zarza." (*Horas de Sol*, p. 98.)

The people of Castile are noted for their industry, and also for their piety, which is as fervent and mystic as that of Santa Teresa. One is impressed here, as everywhere else in Spain, by the contrasts in the lives of the inhabitants. Traveling along the highways it is common to encounter women dressed in silks lolling back in luxurious automobiles, accompanied by gentlemen gotten up in the latest fashion, while next may come a peasant couple, the man trudging ahead, wearing his flowing cotton blouse and the inevitable *boina*, (the Basque cap) with a bundle on the end of a stick carried on his shoulder, the woman following, perhaps barefooted, guiding a yoke of oxen with a goad. In the homes of the wealthy every evidence of culture may be found, valuable libraries, priceless paintings; in

those of the poor only extreme neatness and a home atmosphere interwoven with religion. This is one country where, even under modern conditions, the parents have not lost control of the children.

Asturias, more fortunate than Castile, is green and fruitful from generous rains, and it also enjoys the advantages of the seacoast. The description of San Nicolás de Rañueles in the story called *Aldca* coincides with the memories of this region where the hills come down to the sea: ". . . un pueblo asturiano plantado sobre un monte entre árgomas y pinos, á la orilla del mar. Está el caserío roto en dos mitades: una en la cumbre, que es una meseta; otra en un rellano de la vertiente; y llámanle los aldeanos á la mitad de arriba Rañueles del Monte, y á la de abajo Rañueles del Mar. De la cumbre al rellano y del rellano á la playa baja serpenteando un camino que está bordeado arriba por cercas de huertos, abajo por campos de maíz; sobre las cercas hay zarzas greñudas, entre cuyas espinas, cuando es Agosto, negrean las moras; por cima de las zarzas asoman las higueras, junto á ellas los pomares, y en lo más alto ostentan los castaños su bien vestida ramazón. La playa extensa y semicircular está erizada de pedruscos que se entran mar adentro, y limitada la parte de tierra con recio murallón de acantilado; los trajines del mar socavando la roca han abierto oquedades donde las aguas braman al subir la marea, y cuando baja, van quedando prendidas al cantil marañas de algas policromas, y quedan también entre las quebraduras aguas prisioneras que se están muy quietas y muy claras sobre lechos de arena; a veces con el agua quédase aprisionado algún pececillo. Entre el pedrusco corren diminutos cangrejos de mar, y á él se prenden también, constelando de blanco su negrura, las conchas, radiales de las llampas." (pp. 159-160.)

This is the stage setting for the action of the story. The characters are the people of the village; they first appear in the water along the shore, gathering seaweed to be used as fertilizer for their fields. The girl Malia is young, strong, and lithe of form; her mother is Celesta, ". . . Viuda hace tres años; era el marido pescador en verano y minero en invierno; desde su muerte vive la familia poco menos que como los pájaros: de lo que cae del cielo." (p. 168.) Then, too, there are five more mouths to be filled, those of Malia's little brothers. At a critical moment a letter comes from Havana from Celesta's brother Juanucho. He writes that, as he is getting old, he feels "the call of his native land," and therefore she may

soon expect him home. His arrival promptly follows the receipt of the letter. He returns, as he went, unmarried, but with well-filled pockets. He is one of those "Indianos," of whom there are so many in Spain, especially in the North, who had emigrated penniless, had found employment at the high wages prevailing in the Western Hemisphere, have continued to live as modestly as at home, have saved, made fortunate investments, become wealthy, and returned to spend their remaining years in the land of their birth and in a house bought with the money made in America. On his return the five masculine members of the family are presented to the pompous and condescending Juanucho, but Malia, hesitant and shy, keeps herself out of sight. Juanucho is impatient to see her.

"¿No me dijiste en una carta que tenías una hija moza?" he demanded of his sister. (p. 186.)

Malia is brought before her uncle with downcast eyes. At last, in compliance with his demand, she raises them, and he cannot make out whether they are as blue as the sky, or as green as the sea, but he declared:

"'Vaya, mujer, que eres lo mejor de la familia.'"

Don Juanucho, as he is now known in the pueblo, relieves the condition of his sister's family, makes donations to the Church, and, with the lavishness of his gifts, lives up to the reputation of innumerable seekers after fortune who have returned to Spain from America with the gold of the Indies ever since the days of Columbus, when Isabella the Catholic used the first yellow trophy he brought back from Santo Domingo to gild the *retablo* of the high-altar in the Gothic Church of the Cartuja de Miraflores, near Burgos, in which lie the remains of her royal parents.

In the home of Celesta cordiality prevails, and all goes well except for one detail: the "Indiano" ever has his eyes fixed upon Malia, but the girl avoids him, and gives no heed to the mocking advice of her companions: "'¡Malia, cástate con don Juanucho, que tiene pesetas!'"

The story draws to a close simply and naturally, faithful in its delineation to the rustic setting. In this case, as so frequently happens, youth succumbs only to the attraction of youth, and, one night, when the sky was lighted by innumerable stars, when the old uncle overheard the conversation between Malia and her young lover in the garden, "sintió como si a cada risa de las que en el huerto esta-

ban sonando se desmoronasen, fatídicos y necios, todos los montones de onzas que trajo de las tierras del sol." (p. 205.)

González Blanco considers *Aldea* the best work in the book, *Sol de la Tarde*, saying that it is the condensation of all the ideologic literary doctrines of Martínez Sierra, and yet, the first in the series, *Golondrina de Sol*, is perhaps one of the most truly Spanish pieces of literature ever conceived. The picture of the orphaned Gypsy lad given a home in the house of the priest, the resentment of his sister, doña Paquita, who prophesies that: "' . . . el chico á disgustos te ha de quitar la vida,'" seems to have sprung from the soil as naturally as the palm in Valencia or the chestnut in Vizcaya. "'¿Y si antes se la quita á él el hambre?'" the priest insists. "'Mala yerba nunca muere,'" his more worldly sister replies. "'Haz bien y no mires á quién,'" he reminds her. The pious reasoning of the priest prevails when the child demands bread. Relieve first the temporal needs, then teach the doctrine, was the creed of this disciple of the Master who fed the multitude before preaching to it. The boy becomes a member of the household; with his impious, Gypsy ways he is a constant annoyance to doña Paquita, nevertheless he assists her in her homely tasks, and gradually winds himself about the childless woman's heart. There is both beauty and pathos in the story, yet the greatness of the work does not consist in this, but rather in its portrayal.

An exquisite chapter, rich in symbolism, is that in which the dry, silent bed of a river, "with nothing to do but lie still and gaze at the sun, to drink in its light with the thousand mouths of its parching cracks, and let it pass; to gaze at the moon, and let it pass; to look at the stars, to watch them appear and then hide themselves, and wait until they come out again," is likened to the peaceful life of the priest and his sister before the arrival of the Gypsy lad. Then suddenly the dry course is flooded with unexpected waters, and what a tumult of riot and noise! "Y así la vida de los dos viejos tras la llegada turbulenta del rapaz gitano. Erase un río . . . Erase una vida . . ."

In the fewest and simplest words imaginable the impression of life in the pueblo is given: the gleaner returning from the field with her sheaf, the laborer resting after his day's work; the village lass leaving the fountain with her jar of water; the shepherd with a lamb under each arm, driving his sheep along the parched highway. As each paisano passes he receives the priest's blessing, or a word of

gratitude to Providence is spoken for the bounteousness of the year's harvest. The brown dust of the highway, the fading blue of the sky, are suggested rather than described. Only when read in the original can the full beauty of prose poetry of this nature be realized.

In the next chapter Juanillo, the Gypsy boy, standing in the door of the church just after the recitation of the Rosary, hears the music of an itinerant band of circus performers as they are leaving town. The strains of the cornet catch his ears; a march is being played; he knows it is a march because involuntarily his feet are keeping time. Suddenly his mind is flooded with memories of the old, careless days of vagabondage. The music seems to be calling him, and he goes. The *golondrina de sol*, wearied of the cage, took to its wings.

"¿Qué viejos somos, y qué solos estamos!" lamented the priest and his sister the next morning, as they wept together.

"Erase un río . . . Erase una vida . . . Erase un alma vagabunda. que una noche de Agosto se huyó con sus hermanas . . ."

The story possesses the graphic lines of an etching; little touches of realism here and there, reproducing the atmosphere of the village life, suggest the sketches the artist draws on the margin of his picture.

Martínez Sierra has said of *Horas de Sol* that he wrote this eclogue while under the intoxicating influence of the luminous glow of mid-summer, during the hours of the siesta, seated in the fictitious shade of an arbor overrun with vines. Something of the atmosphere of his surroundings seems to emanate from this tale of the frustrated love affair of the señorita from the city, the hothouse plant, and the husky country boy who works in the harvest fields.

The author has himself pointed out that in his works the events to which he gives expression are not unusual and remarkable. Indeed, many of them might have happened in America, or Russia, or China, as easily as in Spain. It is his peculiar delineation that makes them stand out as the product of genius. In Spain he has many imitators, and perhaps in future years he will rank as the founder of a school. None of his followers, however, achieve the effect produced by the master.

In some of the works of Martínez Sierra Dr. Espinosa finds a resemblance to those of Maeterlinck, and A. González Blanco both denies and affirms this: "Mas tampoco hay analogía entre este teatro [Teatro de Ensueño] y la confusa indeterminación de los dramas

maeterlinckianos, si esa analogía se busca en el ritmo interior. En la exterioridad son semejantes, porque tanto una obra como otra no tienen de teatro nada de lo que hasta ahora ha sido característico de lo teatral." (Los Contemporáneos, pp. 63-64.)

Martínez Sierra has announced that he is a follower of Galdós, Benavente, and the Quintero brothers; nevertheless his productions bear the stamp of his own personality, and seem to be little influenced by these older dramatists.

In an interview conceded to the inimitable "Caballero Audaz" (José María Carretero) published in the fourth volume of *Lo Que Sé Por Mí*, Martínez Sierra tells of ten years of unceasing endeavor and unfailing discouragement in his chosen field of work, the drama, which always has made a stronger appeal to him than the novel. He dwells upon his *infinitas luchas* to gain the ear of the impresarios, and he tells how, after this mighty concession had finally been won, the producers invariably fell asleep during the reading of his second acts. He recalls that even in a prize contest organized by *El Liberal*, to which he sent his *Mamá*, now considered one of his outstanding works, he failed to win recognition. His discouragement was overwhelming, yet he continued working. He founded several magazines. The launching of magazines and newspapers, so difficult of accomplishment in the United States, is something for which the Spaniards and Mexicans seem to possess peculiar genius. In those established by Martínez Sierra, he informs "El Caballero Audaz," he introduced to the Spanish public many of the literati of the day. After an interval, during which he translated a number of dramas, being encouraged by the Quintero brothers "*con una nobleza poco común*," he again returned to the writing and adapting of plays. The first to be presented on the stage were *Buena Gente* and *Vida y Dulzura* in collaboration with the famous Catalan dramatist and painter, Santiago Rusiñol, whose plays have been translated into Spanish by both Benavente and Martínez Sierra. Next *La Sombra del Padre* was given its première in the Teatro Lara, of Madrid, succeeded by *El Ama de la Casa*. These two comedies of modern life were given an enthusiastic reception by the surfeited and critical public of Madrid, which, because it witnesses the production of so many plays each season, demands works of highly developed technique. Forty or more of Martínez Sierra's plays have been given stage production, and of them all, according to his own statement, *Canción de*



*Cuna* has been the most successful, both from the literary and the financial point of view. In this drama, which has been made available for English-speaking students of Spanish in a volume edited by Professor Aurelio M. Espinosa and published by D. C. Heath and Company, one obtains a view inside the convent walls of Spain. The preface as well as the introduction supplied to this edition by Dr. Espinosa furnish complete and valuable data upon the works of Martínez Sierra that have been published in the United States. The editor's direct-method exercises reveal the teacher possessed of that enthusiasm which makes study a delight, while his notes and vocabulary are lucid and informing. In addition to perfect familiarity with Spanish and English a thorough knowledge of the customs and characteristics of the people of both nations is requisite for editing of this character. The additional sketch of the life and works of Martínez Sierra by Federico de Onís is most interesting, and throws further light upon his career.

*Canción de Cuna* is generally conceded to be Martínez Sierra's magnum opus. While all of his works are intensely Spanish, *Canción de Cuna* could have been written nowhere except in Spain, and by no other author. Here his tender, sympathetic understanding of women, children, and all helpless creatures is revealed. As Professor de Onís suggests, the subject matter is somewhat difficult and it is rather far removed from the comprehension of the protestant American; yet, with his charm of expression, and his grace of diction, the author arouses a sentiment of extreme cordiality between the reader (differences of religion and nationality notwithstanding) and the gentle nuns who exist behind convent walls, whose faces are revealed to no man except the aged physician, and who hold a solemn discussion concerning the propriety of giving shelter to an abandoned child. At first they fear that the Lord may be displeased if they expend some of their love and care upon the tiny creature, but in the end humane sentiments triumph, and the infant that has been left within the *torno* is taken under the care of the holy women. The *torno*, as explained by Dr. Espinosa in his notes and vocabulary, is a revolving dumb-waiter at the gate or door of a convent. For eighteen years Teresa adds sunshine to the lives of the sisters, and then, as it is recognized that she feels attracted by the things of this world, that she has no inclination to become a nun, and that the love of a good man has come into her life, they arrange a trousseau suit-

able for their ward to wear in the outer world. Their religious scruples have to be laid aside as they undertake to study the fashion plates. The vicarress declares that she knows nothing of such matters: "Todo eso son pompas y vanidades, cosa del diablo, que dicen que se encierra con las modistas de París para aconsejarlas en sus desvaríos . . . ; Quítenme, quítenme de delante ese papelucho, que nunca debiera de haber entrado en esta santa casa!"

During all these years the good old doctor has looked out for the child; at the time when she was abandoned by her unfortunate mother, whom she never knew, he allowed his name to be given her, and he was also her sponsor in baptism. She has no dowry, but the doctor has provided the sisters with money for the trousseau. The play consists of two acts. The first deals with the discovery of the babe by the sisters who have been watching the *torno*, and contains the appropriate dialogue to produce the atmosphere of a convent, while the second is mainly concerned with Teresa's departure, the arrival of the lover, Antonio, and the grief of the sisters, the doctor, and Teresa, because of the farewell. Yet there is much more in the acts than this: love, humanity, piety, resignation, and above all, duty, are personified by the different characters. The work, while pervaded by the ascetic and mystic atmosphere of the morality plays of the Middle Ages, is at the same time not devoid of the humor, optimism, and brilliancy so characteristic of Martínez Sierra.

When venturing to invade the precincts of the Church, or the field of politics in his writings Martínez Sierra, unlike Pérez Galdós and Blasco Ibáñez, accomplishes it without giving offense to either the spiritual or the political leaders of the nation. Galdós made himself especially obnoxious to the clerical party with his play *Electra*, and to those in power by announcing himself as a Republican; while Blasco Ibáñez early in his career declared for the religious as well as the political reformation of Spain. Galdós, to a certain extent, capitulated during his later years, even as it is said Miguel de Unamuno recently has done. It was during the presentation of one of Galdós' plays that the King, with characteristic kindness, invited him to the royal box. The aged author was so charmed with the delightful personality of Alfonso XIII, and with the graciousness of the Queen and the perfection with which she speaks Spanish, that he intimated to his friends afterward, when they asked him: "How about the Republic now?" that in reality the republic in which he

believed was merely his own "republic of letters." Also, during the long months of Galdós' final illness, a large crucifix hung at the head of his bed.

Martínez Sierra has no quarrel with the Church, nor with royalty. His characters, in faithful accord with Spanish life, to whatever social stratum they may belong, bear evidence of deep piety and thorough religious training. He numbers among his friends many who were once prominent in Russia, and he possesses intimate knowledge of Russian affairs. No doubt he realizes that for both the upper classes and the proletariat of Spain the status quo, under so liberal a monarchy, is infinitely preferable to the terror of Bolshevism which has become enthroned in Moscow. Exactly the same conditions would come about in Spain as a result of the downfall of the Church and of the existing conservative State. Whenever religious characters figure in his novels or plays they are true to the benign and noble part they are most likely to assume in real life. Perhaps that is one of the reasons why Gregorio Martínez Sierra is so greatly beloved by the Spanish public; the rôle of the iconoclast is usually a thankless one.

FRANCES DOUGLAS.

## PROBLEMS IN TEACHING

Our editor wants to know what is happening in our department of Spanish this year. If I must confess it, we began, at the very first, with a sad season of retrospection. Failures of other years, and half-vanquished difficulties haunted our classrooms—miserable ghosts that would not be downed. The untowardness of the human mind in general, together with the special untowardness of the portion found in southern California, furnished an inexhaustible topic of conversation wherever two of us were gathered together. Out of it all, finally, came a desperate determination to take up boldly the different problems confronting us. I cannot yet be sure that this desperation has put us on the royal road to Spanish; it is my intention merely to indicate the direction in which we are traveling, hoping that future and wiser contributors to HISPANIA will turn us about if we are straying into danger beset by-paths.

The first serpent we took by the tail—we are still in the process of transforming it into a staff—was that of pronunciation. While we have always stressed the oral-aural side of our work, we have never witnessed any real miracles in accent. Even with the opportunity our students have had to hear Spanish spoken as a mother tongue, they have not acquired a really native pronunciation, except in a few cases. This year we are taking time to insist in the very beginning that each student learn how to make *correctly*, that is, according to the best known authorities on phonetics, all the Spanish consonantal sounds and the most common sound of each vowel. Too much of our time, in former years, has been passed in correcting second, third, and fourth year students who had not received sufficient drill in pronunciation during the first months of their study. We are not unmindful of the fact, either, that the price of correct accent is eternal practice. The individual sounds in Spanish are not so difficult for our students as is the linking of the various words in thought groups and sentences. In my own teaching, I have found it necessary to explain again and again what I term the "Spanish word and sentence scheme" as contrasted with the English. Quite readily they grasp the notion of the English "norm," the two syllable word with its accent on the first, the shutting up of the vowel between consonants, the changing position of

tongue and lips while the vowel is being pronounced. I frequently write on the board a list of English words of more than two syllables and have them pronounced as they are in England (Crowingshield, Burlingame, Worchester, etc.) Students are ready then to listen to a description of the Spanish norm, the syllable ending with its pure all important vowel, and beginning with the relatively unimportant consonant, the word with the natural penultimate accent. This is followed by the presentation of *sinalefa* and linking, and a discussion of the glottal stop so characteristic of English and so entirely absent from Spanish. Phases of these questions have to be taken up daily for some time; even then, there is probably some soul in my class so enslaved by English speech habits that he will never cease to gulp down the Spanish word at one opening of the jaws.

Aside from an unsatisfactory pronunciation, our students have been guilty of grave inaccuracy, both in speaking and writing. In looking over sets of department test papers, I find no ignorance of vocabulary, but most papers bear evidence of wrong habits of study. Undoubtedly students have been grasping the language too largely by words instead of *phrases*. The *word* is not, in either English or Spanish, the *unit of thought*. The phrase, or the sentence in some instances, with its several words expresses *one* idea, and this idea should be grasped as a whole; for in many cases, the meaning of the group of words in no way corresponds with the etymological sense of the various members composing the phrases. Difficulty with prepositions would disappear in language study if the "word" habit could be shaken. The Spanish point of view is more easily comprehended by one who learns *phrases*, while the *hybrid* sentence (Spanish words with Anglo-Saxon idioms) is not often found in his speech.

Inaccuracy has been encouraged through the necessity of covering a great amount of ground, introducing new problems, new constructions, before the old were half assimilated. Right habits of study are developed only by means of intensive study. I have come to question seriously the value of the extensive type of work so common everywhere. Our teachers, for the most part, present every new phrase and sentence to the class before a lesson involving the use of this material is assigned. Considerable repetition of the phrases, explanations of the differences between the Spanish and the English idiom, translation into English—all of this is done at the

first presentation of the new lesson. The student is not left to the mercies of a "vocabulary" for the meaning of a word, nor to his imagination for its pronunciation. His home study in Spanish is very much like his home study in music; it is the repetition aloud for an hour of all the phrases and sentences in his lesson, followed by changes in tense, mode, person and number, as well as the formation of new sentences through new phrase combinations. The first lesson in one widely used beginning text in Spanish presents a possibility of about four thousand good sentences.

One of my students (in beginning French) handed in to me two thousand two hundred fifty perfect sentences which she had prepared for home practice after the *first lesson* in the text book. She had not even then exhausted the possibilities of the lesson, for another student formed a thousand more by using a phrase overlooked by the first student. It requires some time to repeat aloud two thousand sentences in Spanish, but not so long as one might think. After such drilling is done, the student knows fairly well the phrases of one lesson, well enough at least, to express the ideas furnished him fluently, and to recognize them when expressed by his teacher. Sometimes I have woven the possible combinations into a little story (often absurd in plot, it is true) which I relate to the class as rapidly as I can speak. They are delighted to feel that they are understanding connected speech so early in their study. After a few lessons the phrase vocabulary becomes almost unlimited, but the student has formed the right notion about what to do with a new paragraph of Spanish and needs less drilling by the teacher on each new phrase. The very slow student and the lazy one are unsolved problems with us. Private instruction outside of class is the only solution I can suggest for the first; but as our teachers have all they can do with regular class teaching and hundreds of papers, I cannot see much help ahead for the slow student. The second class we have with us always and in fairly large numbers. We fail the full quota allowed the department and as many more of these as we dare, without fully meeting the situation.

As a review lesson we have sometimes had oral contests among the classes. A list of English sentences based on a given number of lessons and prepared by all the teachers concerned is given to each class orally. The English sentence is said but *once* by the instructor; the first student in a row puts it instantly into Spanish. If he fails in any particular the student behind him gives the sentence, and so on

around the class. A long enough list has been prepared that sentences must be given very rapidly in order to cover the test. Each time a student misses a sentence the instructor makes a mark, on the board, against the class. This contest has always been a very interesting one to my classes, both in Spanish and in French, and has helped many a slow or lazy student to gain fluency in speaking. Very young students like to stand up for it, as in the old-fashioned spelling match. One of its great advantages educationally is that it teaches students to hear accurately the English sentence and to think out quickly the whole thing in the foreign tongue.

Inter-class written contests have been tried with first-year students. The teachers of first year work take turns in preparing an English composition that will require the average student a recitation period—an hour with us—to put into Spanish. This paper never contains a phrase that the class has not met, but it is long enough to require very rapid thinking and writing.

We have but little time in class for reading; personally I do not think we are in great need of it. The constant repetition of phrases and sentences with proper foreign intonation enables the student to read a paragraph or a page very well. We do have, at times, however, real reading-lessons. One teacher obtained rather remarkable results in reading by assigning for sometime only a paragraph of review Spanish for a day's lesson. He called in, upon different days, college students from Central America and Mexico who stood before the class and, sentence by sentence, drilled the students in concert. One day I took this teacher's class and had a chance to test for myself the ability of every student to read Spanish. I was delighted and surprised at what had been accomplished, for the class was composed of high school boys and girls of only mediocre ability.

Practice in silent reading for the sense alone must be done outside of class. I have always required a certain amount of this outside reading from second-year students, assigning the books from those placed in our library for that purpose. The testing of this reading may be done in a number of ways. One year each student handed in to me a note-book containing the translation into English of every sentence with a subjunctive in the book he had read. Another time I required a résumé of the book in Spanish. Generally I make an appointment with each student outside of class hours to examine him by means of questions on the book. When I first began the outside reading work I did not expect much in the way

of results, but each year I find there are always some students who become really interested in reading for themselves. In some cases they have read several times as much as I have assigned. I keep in my room a small table for a dictionary and foreign magazines. Students who read from this table are given extra credit. In order to encourage this reading, I have sometimes stopped during a recitation in Spanish to help a student at this table translate a difficult passage in French.

Rapid reading is done also in classes using a newspaper. We are having little newspaper work at present, owing to our strenuous campaign for accuracy and good pronunciation, which is occupying our time completely. I had, several years ago, a second year class that did fine work with a Spanish weekly paper. Each student subscribed for the paper, and each chose the section he wanted to report upon to the class. He told in his own Spanish the news of his section, keeping in a scrap-book the clippings from which he had obtained his material. The scrap-books were all kept on a shelf in the classroom and any student had access to them at any time. After a student had reported for a few weeks upon a section, ("sports," for example) he was assigned to a different section. This work required two days a week, although occasionally something was found in the paper that could be used as a regular lesson. Once it was the Spanish text of the President's message to Congress. The class committed most of it to memory and then discussed it with great gravity at a club meeting.

The capital problem confronting the teacher of today cannot be solved entirely by method, system, or device in Spanish, for it involves general method in all school work and is to be laid at the door of the department of Education. I refer to the decided trend away from training of the memory. Students do, it is true, retain, in the face of the modern educator's antipathy towards memory work, a few bits of useful information, even if no two students hold on to the same bit. Does not this prove that memory is not wholly atrophied, and might become, in the course of development, a really useful faculty, whatever the latest decision of psychology on the subject may be? One superintendent was approached about the matter, and after hearing of the needs of the language student, recommended that some real training in memory be undertaken by the teachers of lower grades.

Closely related to this question and springing from the same



source is that of propaganda against Spanish. A large university in recent times, sent out an educational expert to determine the value of Spanish, along with other subjects, in a certain school. This expert decided that the people's money was being wasted in a large measure through the teaching of Spanish and French as living languages. Although he was, as far as could be ascertained, ignorant of Spanish and of its value to the people of that community, he suggested a course of study for the school, a course by which not even the most linguistically inclined individual would ever learn Spanish. The subject could not have survived more than six months under the expert's system. Teachers in that city rose en masse and by dint of intelligent and unified effort secured vital modifications in the plans. Not all their zeal, though, has been sufficient to counteract the harm done by their distinguished visitor. Such a problem will have to be solved by the language departments of our universities and colleges. The institution from which the above mentioned educational expert hailed boasts of an unusually large and fine department of Spanish. If our Spanish-American neighbors would suddenly decide not to teach English henceforth as a living language the case would be parallel to the proposed language program of our visitor. Let us hope that Hispanists will present their claims so clearly and forcibly and unceasingly to their colleagues in Education as to convince them of the value of Spanish to the American Citizen.

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## FOREIGN LANGUAGES IN THE UNITED STATES WITH PARTICULAR REFERENCE TO SPANISH

President Butler of Columbia University, in his annual report, 1914, calls attention to the importance of learning to speak the Spanish language well, in the following words:

"It will not be possible for the people of the United States to enter into close relation with the peoples of the other American republics until the Spanish language is more generally spoken and written by educated persons here, and until there is a fuller appreciation of the meaning and significance of the history and civilization of those American peoples which have developed out of Spain. It will not be enough to teach Spanish literature and to teach students to read Spanish. They must also be taught to speak it in order that in business and in social intercourse they may be able to use it with freedom as a medium of expression."

That the study of Spanish and other foreign languages in the United States is a matter of some importance at the present time, most intelligent people admit. We shall no longer be permitted to live in a state of more or less isolation from the rest of the world. On the contrary, we have been called upon to take a leading place in world affairs, and we must prepare ourselves to do so efficiently. By leadership is not meant that we are about to impose ourselves upon other nations, but simply that we must stand for justice and fair play between individuals, whether high or low; between nations, whether big or small; between races, whether black or white. To accomplish our purpose we must get into closer contact with the peoples of other nations and races, and we must learn to respect their ideals as well as understand their troubles. Great things are never brought about by governments as such. It is the mutual understanding and sympathy of the individual leaders and citizens of the respective governments that, in the final analysis, are responsible for our international relations. Since it is primarily through his language that you reach a man's heart and gain his confidence, a thorough familiarity with the languages of our neighbors will play an important rôle in our program for friendly intercourse between nations the world over.

If, therefore, we grant that modern language study is an import-

ant subject, it is obvious that we should try to make it as efficient and time-saving a process as possible. But, before suggesting some ways in which I believe this end can be attained, I wish to discuss some existing conditions which, in my opinion, counteract all the efforts that are being made in promoting modern language study.

Many people in the United States complain that the average American student, after having studied a foreign tongue for six or seven years, is quite unable to apply what he has learned, and they consequently conclude that his time has been more or less wasted. Now, although this criticism could just as well be made of the way in which the student acquires a great many other subjects, it is nevertheless true that a better command of the foreign language studied ought reasonably to be expected. Are the conditions of the classroom so artificial that the students, and frequently the instructor, fail to get the connection between the study of a language and its practical application? Probably this is to some extent true, although the idea is being overworked by many at the present time. We should as far as possible create an atmosphere which will induce students to apply what they know, and not simply store it away for future use. Just as it would be ridiculous for a student of the piano to know all about the technique involved in piano-playing if he never practiced it, so it would be a mistake to limit our study of foreign languages to a reading knowledge, if after all we are to be judged by our ability to use them fluently in speech and writing. The argument that we should merely learn to read a modern, living language, such as Spanish, French or English, finds favor only among educators who believe that the world ends with the limits of their state or province. It is hardly necessary to say that in the future the educated man of world vision will be more and more interested in learning to speak, write and intelligently interpret some modern language or languages other than this own.

Among many Americans there has always been a distinctly unfavorable attitude toward the so-called foreigner. This feeling has in many instances had some justification, first, because it was not always the pick of the foreign lands that immigrated to the United States; secondly, because there very early appeared in the older countries of Europe a feeling of superiority toward the new republic on the other side of the Atlantic, which could not foster anything but mutual misunderstanding. America was looked upon, by those who remained at home, as a place to make money, and unfortunately

that seemed to be the sole purpose of many of the immigrants also. Others, however, joined the westward movement not only to enjoy better economic conditions, which when sought with moderation, is a legitimate goal in itself, but also to make permanent homes and become useful citizens in the New World. Among the more intelligent of these immigrants there were many who hoped to keep up the language and traditions of their native lands, so that their children might enjoy the benefits derived from direct cultural contact with both the Old and the New World. Today these Americans are frequently looked upon by many of their fellow-citizens as a source of danger, while those, on the other hand, who were ready, as soon as they stepped upon American shores, to throw away their European heritage and forget their past are regarded as the incarnation of one hundred per cent Americanism. This attitude is in part due to the aggressive attitude of certain German nationals and Americans of German extraction during the late war; but, whatever the cause of it may be, it is quite evident that this attitude does not promote enthusiastic study of the languages of other nations.

I do not believe that a foreigner who comes to the United States only to receive the material benefits of the country, and who does not expect to contribute anything to our composite culture, will ever become a very valuable American citizen. How can anyone contribute anything worth while without resorting more or less to the heritage handed down through the ages by his forefathers? If we Americans, at the same time that we uphold our own standards of citizenship, keep our minds open to all good suggestions from without, we will not only invite a better class of citizens to our country, but we will train ourselves gradually to become efficient leaders in the affairs of the world.

IN HISPANIA for October, 1921, Professor John D. Fitz-Gerald of the University of Illinois in his interesting article entitled "The Bilingual-Biracial Problem of our Border States," discusses the problems connected with the Americanization of the people of Spanish descent in the territories which came under the jurisdiction of the United States during the last century. He begins his article in the following words:

"The bilingual, biracial problem of our border states must never be confounded with the other bilingual and biracial problems that have confronted the United States."

This statement is quite true in so far as it is always better to meet each particular situation intelligently, rather than to apply the same cure in all cases, irrespective of their differences. The people of Spanish descent living in our southern states were there before those territories were incorporated into the Union, and it is well to remember that their ancestors were Americans in a general sense, before our Declaration of Independence. That we therefore did not immediately wipe out their language and traditions was thoroughly in keeping with the American doctrine of personal freedom, and it is to be hoped that this attitude will always prevail in our relations with Spanish Americans, whether they be citizens of the United States by birth or by naturalization. But just why we should not also take into consideration the ideals of other American citizens who in the early days of our history came to America, so long as these ideals do not radically conflict with our own, I do not understand. Most of the so-called foreigners who came over at that time were induced to break new ground. They often settled in regions where no white man had lived before, and it was left entirely to themselves to supply whatever religious and cultural life they might wish to have. Quite naturally, therefore, they brought with them their own languages and institutions, and had they not done so, it is doubtful whether there would be today so many thrifty communities scattered throughout the United States as there are. That we do not infrequently find Yankees who seem to lack this element of thrift and progressiveness, I believe, is mainly due to the fact that these same Yankees, or their ancestors, deliberately ignored their religious and intellectual heritage.

At this point it might also be well to call attention to the fact that the descendants of these pioneers, many of whom still live in the "large communities of their compatriots" are among America's staunchest and most loyal citizens. Professor Fitz-Gerald asserts this himself when he writes:

"... I recognize freely the loyalty of most of our citizens of foreign birth or of recent descent (and I am not thinking merely of our recent war-time experience, with its crucial test of patriotism, but I have in mind also what might be called a peace-time loyalty to our ideals: the sanctity of the Sabbath, for example), and I recognize that some of our most disloyal citizens, in both war-time and peace-time relation to our ideals, are citizens who can count ten generations of American-born ancestors."

Later on in his article Professor Fitz-Gerald discusses the existence of other languages besides the official one in such countries as France and Spain, and in spite of all there may be to object to in such a state of affairs, he wants it clearly understood that he is not arguing for the suppression of the local languages in the cases he cites. "But," he continues, "*I am arguing for the recognition of only one language as the official language in a given country.* Certainly, every loyal American citizen is eager to second this statement, but certainly there is no danger that English will ever have a rival as the official language of the United States. If foreign languages are still spoken exclusively in certain parts of our country, I do not believe it is due to any deliberate unwillingness on the part of the foreigners concerned to use the English language. If Professor Fitz-Gerald lived in a foreign community, I am convinced that he would be impressed by the eagerness with which the present generation substitutes the English language for the language of their parents in the majority of cases. Unfortunately, very few of them consider it worth while to become good bi-linguists. The Spanish-speaking inhabitants of our border states should be encouraged to study and preserve the Spanish language. English they will all learn well in time. It is their Spanish that is being forgotten.

There is nothing that most young people are more sensitive about than the language they speak. As soon as they enter the public schools, the children of foreign parents are immediately impressed with the fact that it is better form not to have anything to do with foreigners if it can be avoided, and it is often amusing to notice how many of them become expert in concealing their foreign extraction. I remember one girl in the high school which I attended, who, at the same time she was laboring in order to acquire a scanty knowledge of Spanish, tried her best to forget the Italian which was spoken in her home. Upon being asked whether her knowledge of Italian did not help her in her Spanish studies, she deliberately replied that she never spoke Italian. Her case can be duplicated almost everywhere, and it records an interesting aspect of American intolerance.

In the foregoing, I have tried to analyze a few prejudices which seem to be fairly representative of the attitude taken by a great many Americans at the present time toward things foreign. If such an attitude should ever become a permanently accepted one, I do not believe that all our efforts to encourage students to get a

thorough familiarity with languages other than English will be of much avail. We cannot encourage and discourage at the same time and still expect good results, and that is exactly what many are doing in regard to foreign languages at the present moment.

Spanish is undoubtedly the foreign language with which the people of the United States will have most to do in the future, due principally to the proximity of the Central and South American countries. I shall consequently conclude by suggesting a few would-be reforms in the general attitude towards foreign languages in the United States, on the basis of which I believe so great an interest in Spanish can be created that students will not feel satisfied simply by being able to decipher a few pages of Spanish prose, but will demand of themselves an ability to use the language with comparative fluency in writing and speaking as well.

(1) More vigorous attempts should be made to get rid of national and racial prejudices. We should all understand that true patriotism does not mean self-glorification and suspicion of our neighbors.

(2) Questions of language should be separated from political matters and propaganda.

(3) Correct speech should be encouraged as a fine art among all classes. Uneducated people are interested in music; by a little encouragement they could also become interested in improving their language. This is really a fundamental factor, for interest in one's own tongue leads one to take up the study of a foreign language more intelligently and with greater enthusiasm.

(4) Those who inherit a knowledge of Spanish, or other foreign language, from their parents should be encouraged to regard such a knowledge as an asset, and not as a thing of which they need feel ashamed. New Mexico and the Southwest generally are places where the study of Spanish should be encouraged in all the schools, perhaps even in the grades.

(5) The direct method of teaching Spanish should be adopted as far as possible.

(6) Students should be encouraged to subscribe for Spanish and Spanish-American magazines and periodicals, so that their interest in things Spanish does not cease with their last Spanish class.

(7) The interchange of lecturers and students between Spanish-speaking countries and the United States should be increased still more.

(8) Travel in Spanish-speaking lands should be encouraged generally, fellowships for American students, etc.

There are various other ways in which an interest in a good command of Spanish can be stimulated, but, above everything else, and this is a point that should be strongly emphasized, the future success of Spanish studies in the United States will depend upon a general willingness to recognize the merits of the Hispanic peoples and culture. That, and not the commercial value of Spanish alone, will ever insure a permanent interest among us in being able to speak and write the Spanish language well.

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## ESTUDIOS LITERARIOS: JOSE MARTI

### I. EL HOMBRE

José Martí, es una de las personalidades más grandes de América. Carlyle le habría incluido en su libro *Los Héroes*, mas, al querer definir su grandeza no habría podido clasificarla en el estrecho círculo de una sola actividad humana. Porque José Martí es grande en todo. El es, si la expresión se me permite, un hombre total, con todas las nobles cualidades de la inteligencia desarrolladas hasta un máximo grado de perfeccionamiento. Hombre de una energía a toda prueba, realizó el ideal de Federico Nietzsche de darse por entero a una causa, y con creces. Porque si se entregó todo a las actividades prácticas de la vida, superando a cualquier moderno "hombre de acción", vivió también en un renovado dinamismo intelectual, ejercitando la fuerza creadora de su cerebro en subida perenne y purificando su conciencia moral hasta dejarla en eterna claridad de infancia. Un estudio sobre la personalidad literaria de Martí, es decir, lo que el crítico inglés habría llamado *El Héroe Como Poeta* ha de ser necesariamente un estudio fragmentario de su personalidad. Ya otros escritores han estudiado a Martí como educador, como, maestro de la infancia, como hombre de acción, como patriota. Más tarde alguien hablará del apóstol, del padre de familia, del orador, del periodista. Y cuando estas diferentes expresiones de su genio se hayan explicado y definido tendremos la biografía completa de este profesor de energías y diremos con Miguel de Unamuno: Nada menos que todo un hombre.

En el campo de la literatura, Martí ha sido llamado precursor de nuevos movimientos y escuelas. Otra vez ensanchamos el valor del concepto y le llamamos precursor de hombres, porque, adelantándose a su época, la vida de Martí es anunciadora de civilizaciones ya perfectas en que el amor ha de ser la armonía, y el anhelo divino (así queremos llamar al vuelo del espíritu) no un dolor, como son hoy todas las ideas, sino un progresar sin límites en la felicidad. Reconociendo como base fundamental la bondad del espíritu humano, y considerando la maldad como una enfermedad accidental causada por nuestra ignorancia, debemos confiar en un mundo futuro en que nuestra vida tenga la atracción de los paraísos religiosos. Guerras, opresiones, vicios, ¿qué son sino un mero defecto de educación?

Cuando desaparezca el patriotismo mal entendido, cuando abandonemos el orgullo y la arrogancia de nuestros actos, cuando concretemos nuestras creencias divinas, cuando el amor del hombre por el hombre no sea una conveniencia social sino una fuerza emocional, entonces, y sólo entonces, habremos conseguido lo que buscamos durante tantos siglos. Martí es una promesa de estas sociedades, es una vertical luminosa que señala una posibilidad, más aún, una verdad hacia la cual deben orientarse los timones. Jose Martí pertenece a los siglos. Ayudemos entonces a explicar su grandeza, y si como hombre es el precursor de nuevas sociedades, como poeta anuncia una nueva actitud estética, una manera diferente de interpretar y de explicar la belleza. Al analizar su obra poética trataremos preferentemente de aquello que le señala anunciador de ese movimiento tonificante que hemos dado en llamar el Modernismo. Ciertamente contribuyó a él menos que Asunción Silva y que Gutiérrez Nájera, pero su lirismo señala ya una transición, un gran deseo de renovar, de ensayar formas diferentes.

Al escribir sobre la vida de un hombre tan esclarecido como José Martí debemos andar muy cuidadosos con la frase, que cada juicio debe estar inspirado en la exactitud y en la verdad. Lo primero que nos llama la atención en este hombre es la excepcional grandeza de su vida en un ambiente de degradación moral. Martí es uno de esos hombres que caminan entre constantes renovaciones hacia alturas presentidas, porque, nacido en una época de tiranía y de vergüenza, cuando el moldear la vida a la fuerza avasalladora del terror era lo prudente, no dejó que sus fuegos libertarios se extinguieran, ni formó en las filas de los aduladores que sonreían servilmente al látigo opresor.

Por el año 1830 la independencia de los países hispano-americanos estaba asegurada y reconocida por las potencias europeas. Únicamente la Isla de Cuba seguía siendo el centro realista. Inútiles habían sido los esfuerzos de unos pocos. Las voces encendidas de José María Heredia se perdieron en la indiferencia general. Nos cuenta Fermín Valdés Domínguez que aquella era una época criminal en la que se esclavizaba al hombre para levantar alcázares al vicio y a los placeres, y con la sangre y las lágrimas de los esclavos atesoraban en sus arcas los ricos hacendados y negreros, muchos millones de pesos. Que el dominador amparaba a los señores que se arrastraban a sus pies, con servilismo más repugnante que el que imponían a los negros, a quienes humillaban con el látigo, y con la

vida miserable e inmoral, a que estaban condenados. Que en Habana el movimiento intelectual y político obedecía a la voluntad del Capitán General, y que se pagaba en las cárceles y en el destierro el delito de amar a la libertad y la defensa del derecho y de la justicia. Es decir, que era esta una época de terror organizado. Y era aquí donde Martí amaba la libertad, es decir *Amaba*, así en absoluto, porque ¿qué significa esto de amar a la libertad sino un gran deseo de bienestar común, un gran anhelo por ver a todos felices, o en las mismas palabras, un gran amor? Y una llama de amor viva fué toda su existencia, no sólo de amor por su Cuba, un país, sino por los hombres, un amor inagotable, divino como el de Santa Teresa y humano como aquél que guió los pasos de nuestro gran Alonso Quijano. Me argüiréis que nuestro don Quijote trabajaba por amor de Dulcinea, y yo os agrego que es éste un gran error, o mejor una verdad, porque para él su Dulcinea estaba en Sancho, y en las doncellas cautivas, y en el muchacho que vapuleara Juan Haldudo, el Rico y en todos los demás. Ciertamente que nuestro don Quijote necesitaba el pretexto para concretar su amor abstracto y para recibirlo además en los momentos amargos de su vida, que fueron los más. Así Martí adoraba a su país para concretar y precisar ese gran amor de humanidad que le corría por la sangre y para recibir el amor de Cuba en las grandes pruebas. Pero sabemos que también amaba a los hombres de todas partes, a los hombres niños en especial, caballeros de mañana, como él dijo. Y por ese amor le mantearon, y le pasearon en fiesta por las calles de Barcelona a horcajadas sobre un burro, y le encerraron en prisiones y le hicieron beber el vinagre de los destierros. Pero, ¿qué era esto para tan gran héroe? Era más fuego interior, más ansia de sacrificio. Y así corrió por España, México, los Estados Unidos, Centro América y Venezuela predicando su amor, hablando a los hombres de buena voluntad, amigos y enemigos: preparando caballeros del futuro desde su revista neoyorquina *Edad De Oro* y haciendo soldados y patriotas con los cuales obtener la libertad de su nación. El 19 de Mayo de 1895 le mataron: y es ahora que sus discípulos empiezan a decir quien fué ese José Martí, todavía nebuloso, ahora que empiezan biógrafos y críticos a buscarle, porque en su sencillez era demasiado complejo, como todo lo grande.

Y no le encontramos todavía, que acostumbrados a héroes parciales—Bolívar, Sarmiento, Darío—nos quedamos en un silencio

admirativo y no ascertamos a mirarle el cogollo sangrante de su corazón.

Dice Gómez Romero en admirable acierto, que Martí tenía capacidad natural de sufrimiento. Es decir, era hombre, y de esos que supieron encontrarse a si mismos por exceso de dolor. El dolor nos hace meditar en las vanidades de la vida. A cada rato *El De Morir Tenemos* nos recuerda el gusano, y entonces es cuando nuestro yo eterno se agita furiosamente y expresa tragicamente su deseo de eternidad. Y todos trémulos queremos salvar a este *Yo* que nos suplica y que se nos muere tendiéndole por fin la tabla salvadora para que quede por los siglos de los siglos vivo y palpitante en la palabra escrita. Verdad es que las civilizaciones occidentales engañadas por una concepción positivista de la vida han declarado guerra a muerte al dolor. En ellas ha desaparecido el sentimiento trágico de la vida y los hombres de hoy se han convertido en seres temerosos del análisis y de la pasión. Carlos Octavio Bunge quería probar en su libro *Nuestra América* que la tristeza criolla es uno de los grandes defectos del hispano-americano. Yo creo que toda tristeza es hija de una agitada ebullición interna, de un continuo meditar en los problemas trascendentales de la vida y de la muerte y que la risa es únicamente un signo de buena salud y de indiferencia mental. Martí buscaba pues el dolor. No quiero decir que el suyo fuera un dolor literario, tan común en nuestro ciclo modernista, sino un dolor de hombre, de carne predestinada a las huesas, y por eso era sereno, sin gritos de desesperación y sin retorcimientos nerviosos. El dolor que nace de la meditación es silencioso, es macizo, es de una solemne y trágica magestad. Más tarde hablaré del otro dolor, del dolor teatral de nuestros poetas modernistas, que proviene de Francia y que tiene muy poco, o nada, del estoicismo español.

Rubén Darío, aquel otro Job de nuestro tiempo, tuvo dos ojos comprensivos para mirar el alma del maestro. En un artículo lleno de cariño dijo de Martí: "Subió a Dios por la compasión y por el dolor. Padeció mucho Martí, desde túnicas consumidoras del temperamento y de la enfermedad, hasta la inmensa pena del señalado que se siente desconocido ante la general estolidez del ambiente; y por último, desbordante de amor y de patriótica locura, consagróse a seguir una triste estrella, la estrella solitaria de la isla, estrella engañosa que llevó a ese desventurado rey mago a caer de pronto en la más negra muerte".

ARTURO TORRES RIOSECO

UNIVERSITY OF MINNESOTA

## THE PAN-AMERICAN CONFERENCE OF WOMEN

A Maryland woman conceived the noble idea of inviting the women of the other Americas to a Pan-American Conference which was to be held in connection with the third convention of the National League of Women Voters of the United States. Various Pan-American conferences of men had taken place but never had there been one of the women of the Americas, and therefore the successful outcome of this one, the first of its kind, was of especial interest.

The main purpose of the undertaking was that of increasing friendly relationships between the women of the United States and those of Central and South America, Mexico, Canada and the nearby islands.

In the autumn of 1921 official invitations were sent to all the countries of North and South America asking them to send delegates to this conference. Every country, with one exception, accepted the invitation through its diplomatic representative and the women of 22 American governments assembled to exchange ideas and to form friendships. There were in all 31 official delegates from the 22 countries, besides 22 other representatives of various women's organizations of these countries and many others who came as visitors purely through personal interest. In addition to these there was a group of Spanish-American students who were finishing their education in the United States. When the large number of women who came from Canada, and all those who represented the United States were added to the number of Spanish speaking guests the total amounted to about 1600 persons—an unexpectedly large and powerful gathering.

A brief description of some of the delegates will be interesting in order to show the importance which the foreign governments attached to this meeting of women. From Brazil was sent the intelligent and attractive Doña Berta Lutz, who is one of the most distinguished young women of her country and the first to occupy the position of secretary of the National Museum of Brazil. Her eloquent speeches in beautiful English won for her much admiration and applause. Venezuela did us the honor of sending the highly cultured and charming Señora de Quevára. Chile was represented by three delegates: of these the young and charming Srta. Mandujano was the leader. For five years Srta. Mandujano had been a student in the United

States and today she is a well known teacher and writer in Chile. She quite won the sympathy and praise of the entire assembly by her words, which were simple and serious but at the same time full of feeling and sentiment. From Mexico came five women in an official group under the leadership of Srta. Elena Torres. Srta. Torres is well known throughout her country on account of her educational and charitable work in behalf of the poor women and children of Mexico. The other delegates who accompanied her are also among the most progressive and advanced of Mexico, being each one a writer, teacher, or social worker.

From this short description of a few of the delegates one may realize that in this conference were assembled some of the most intelligent, best educated and progressive women of the three Americas.

In the sessions of the conference the following topics were discussed: child welfare, education, women in industry, and the civil and political status of women. The official delegate from each country was given the opportunity to speak on each topic and some of their reports were truly illuminating and at times surprising.

In this review only the most notable ideas of a few of these women can be reproduced, as it would be necessary to write a whole book in order to do justice to all of them.

In regard to child welfare all of the delegates manifested the greatest interest. Doña Lutz of Brazil said that children were of the first importance in her country but that up to the present time there were very few laws for their protection. Srta. Mandujano of Chile informed us that in her country they had just passed a compulsory education law which made it illegal for a child to work in a factory until he was 14 years of age. In Chile, as in many of the other Spanish-American countries, there had been established "La Gota de Leche"—a sort of free milk station—and in some schools free lunches were furnished for poor children. The lack and need of a central organization for the protection of children was emphasized. Sra. de Quirós of Costa Rica named a long list of organizations in her country which were working for the welfare of the children, and Sra. de Quevara described the advance made by Venezuela in works of a charitable nature.

Delegates from many of the Spanish-American countries spoke of the large families which are so common with them. The representative of Ecuador said that it was considered almost a dishonor there to have a family of less than six children, and in Colombia families of 12

to 14 children were said to be quite common. However, through lack of intelligent care the death of young children is a frequent occurrence and, in the opinion of these women, "fewer children, better cared for," would be a decided advantage for their countries.

Another topic of general interest was that of education. In Chile the compulsory education law is well enforced. In this country as in many countries with Spanish customs there is a general tendency toward the study of the professions. The majority of the young students wish to become either doctors or lawyers. Recently, however, there have been established a number of schools which offer practical courses and it is now quite the fashion for a young engaged woman to take courses in domestic science the year preceding her marriage. Obligatory service in the army of Chile does much in the way of educating the backwoodsmen of the country. Although in former times the majority of the advanced students went to Europe to finish their education, since the opening of the Panama canal, according to the delegate, the young people in great numbers are coming to the United States to study.

We were informed that in Costa Rica more is spent for education than for military or commercial purposes, or in fact for any other department of the government; and that the ambition of Costa Rica is to have her people one hundred per cent literate. These words were received with much applause.

What they are accomplishing in Mexico is almost marvelous. There is being waged a vigorous fight against illiteracy; the present government has appropriated millions of pesos for this work; a whole army of teachers are working under the direction of the government and many others are teaching voluntarily. There is also a system of traveling teachers who go on horseback from one village to another and wherever they find a group of Indians or peons who wish to learn they stop and teach them "the three r's." Exceedingly enthusiastic about her work was one of the delegates who was a teacher of this kind. Besides the traveling schools there have also been established libraries which pass from town to town. In addition to these educational measures social centers have been started where there are free movies for the poor and where free instruction is offered in music, an art for which the Mexicans show unusual appreciation and talent. While elementary education is being advanced higher education is not being neglected. The present educational movement in Mexico is not limited to the Mexican point of view but is planned

along broader Pan-American lines. Many students are being sent by the government to the United States to study, and in turn students from the United States are invited to come to the universities of Mexico.

In regard to the subject of the legal status of women in the Spanish-American countries, there were some statements which were very surprising. For example, according to the revelations of Sra. Vitale of Uruguay, this little country is the most advanced of all—even more so than the United States in this respect. Legislation there is exceedingly favorable to women and to the working classes. They have the law which forbids more than an eight-hour working day and which makes obligatory one day of rest each week. Seats or chairs must be furnished girls and women who work in factories or offices. All education is free, even in the most advanced schools and colleges. There is also a pension for the aged. Any person of 60 years of age may obtain this pension from the government by making application for it. Poorhouses do not exist in Uruguay because there is no real poverty there. Neither do they permit capital punishment; criminals are obliged to work or they may be sent to houses of correction. After hearing this description of the admirable conditions in Uruguay someone in the audience asked if these laws were man-made as in other countries. The señora answered, "We, the women, made them, or at least we inspired them, and the men put them into effect."

Conditions such as those in Uruguay are, however, the exception rather than the rule in Spanish-American countries. The delegate from Ecuador, for example, showed that the laws there are exceedingly severe and restrictive in regard to the privileges and rights of women.

The next topic for discussion was woman suffrage. Mrs. Catt, President of the International League of Women Voters, made the statement that this movement had begun in the northern countries and now had extended to such an extent that South America was the only one of all the continents in which the women had no say in the government. In not one of the South American countries do the women have the suffrage. However, judging from the speeches and the enthusiasm of the delegates, it will not be long before they obtain this right in some of the countries, as for example, in Uruguay and Brazil. It appeared that a sort of rivalry had sprung up between these two countries in their endeavor to be the first to gain this advanced step. Srta. Lutz, speaking of the situation in Brazil, said that the women



there did not desire the suffrage as a right but rather as a greater opportunity to help their country—especially the children and the poor women. In regard to suffrage in Chile, Srta. Mandujano said that they preferred to educate and prepare their women for political life before considering the vote, for, as she poetically stated, in order to construct a noble edifice it was necessary first to make the bricks, and they wanted their bricks to be of pure gold—the gold of education and understanding.

As a result of the speeches and the keen interest in the problems relating to the women of the Americas, Sra. Vitale of Uruguay proposed the formation of a great Pan-American alliance of women. The purpose of this organization is not that of winning the suffrage in the Spanish-American countries but that of awakening in women the realization of their duties to society and of educating them in the knowledge of the important part which they play in the life of mankind. But when once this is accomplished the vote will follow as a natural result.

The future rather than the present will tell what this conference of women has really accomplished. However, without doubt, it was one of the most important events which have ever taken place to help in combatting the ignorance and apathy which exist in the United States toward our neighbors of the south, and at the same time to destroy the false ideas which the Spanish-Americans have of the Yankees.

Mrs. Bowen, the official delegate of the United States, said that the bonds of friendship and mutual interest which were formed at this conference among the women of the United States and those of Spanish America would be even more powerful in their influence than the Monroe Doctrine itself. And, as another delegate stated, the peace of the whole world may have been brought a little nearer realization by this Pan-American conference of women, for, as she stated, "when all the women agree, when they are friends, the men will not dare to start wars."

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## A MONTH IN THE COLLEGE OF THE PYRENEES

At the end of four weeks in the Summer Schools in Sarriá, it is with mingled feelings of pleasure and regret that I shall attempt to give a few of my impressions of our daily life under the gentle but effective direction of our dean Miss Carolina Marcial-Dorado, our "graciosa Señorita," as we liked to call her. It is very clear to me that the unqualified success of this first and most critical season of the College of the Pyrenees has been entirely due to her exceptional ability to inspire her students to take advantage of their opportunities. For this reason the future of the enterprise remains well-assured for so long as she may be connected with it.

Being an "Independiente" and therefore not traveling with the Temple Tourists, I took the privilege of coming to Sarriá somewhat ahead of the others, so that I was so fortunate as to see Miss Marcial gathering together her forces in preparation for the descent of the thirty-two students on Sunday, the 16th of July. These tired travellers arrived from various parts of Europe at the end of a long, hot summer's day, to find just inside the high walls of our garden a welcome fitted to the individual need of each one, an abundant supper and cool, inviting rooms.

The first days were spent in arranging schedules for our work and in learning to know one another and our lovely surroundings, but with a surprising rapidity we found ourselves in a routine and able to begin, in earnest, to profit by our privileges. Sr. Marcial-Dorado, Sr. Romera-Navarro, and Sr. Campistro have lived here in the college and have been our constant companions and friends,—no small service on their parts, as our demands upon their time and patience were incessant. The language of the school has been Spanish and those who knew little have received always the same courtesy and attention as those who knew more, to the end that, on this last day, one feels sure that everyone can register improvement in "facilidad." These professors and our "Señorita" had, too, the responsibility of the excursions, as well as their daily classes in conversation, syntax and phonetics. Our lectures in Literature, Art, and History were given, respectively, by Doctors Parpal, Amorós and de la Torre of the University of Barcelona, the doors of which were opened, for our benefit, to admit summer students for the first

time in its history. These eminent "Senores" brought to their classes a spirit of friendly enthusiasm that could not fail to inspire us to effort, and, together with our official "Medico" and his guitar, they have done much to help us to interpret Spain. As the majority of us were either advanced students or teachers of Spanish and had probably covered some of the ground before, perhaps the greatest value of these lectures has been, not so much of their actual subject matter, as in their presentation in Spain, by Spaniards, from a Spanish point of view. Owing to the extremely limited space of time, they were given of necessity somewhat cursorily, but in such a way as to open up many avenues of suggestion to the students, who have had, too, the benefit and privilege of much informal help and encouragement, out of class. The courses were so arranged as to supplement each other, in order that we might follow, simultaneously, the historic, literary and artistic development of the country and as many of the lectures were thoroughly illustrated with lantern slides, even those who had a very elementary knowledge of the language were able to absorb valuable facts.

Our mornings have been devoted to classes and perhaps a few hours of the afternoons to preparatory work. Otherwise, we have been free to come and go, as we pleased, conforming only to such rules as would keep us intact as a "Family" and would be consistent with Miss Marcial's ideas of a "buen espiritu."

Understanding very well the American propensity for "something doing," she has allowed us little time for possible homesickness or ennui. In Barcelona we have seen, under his own kind auspices, the studio of the artist Carlos Vasquez; we have been taken, by the Alcalde to the School of Los Niños del Mar, where Cataluña takes care of some of her tubercular children; we have been to the beautiful, gothic cathedral and to the other churches of historical importance, as well as to the Museum in which are stored the ancient, musty archives of the Kings of Aragón; and by way of celebrating an idle Sunday afternoon, we went to a Bull-fight. We had a day in Tarragona, where we walked on Roman walls and saw a Roman aqueduct and were slipped into a side door of a closed cathedral, by a kindly "Sacerdote," that we might not go away disappointed. Every week a member of the faculty has given us an informal talk from which we were intended to learn many things concerning the Politics, Letters and Art of Spain, and from which we did learn, incidentally, many things concerning the Soul of the Spanish na-

tion, so fundamentally like our own. Above all, perhaps, we have learnt here, in Sarrià the true meaning of Democracy, the kind of Democracy that knows how to value the talent of the little laundress who dances the "Jota," as genuinely as it values the genius of the great Vasquez, who painted a portrait of his King.

Our two "Veladas," in charge of the resident professors were received with much applause from audiences enthusiastic, though small in numbers, as most of us preferred to be "Caste." Under able Spanish direction we did not hesitate to attempt to represent "toreros," "frailes," "campesinas," and "bonitas gitanas," and possibly we enjoyed these impromptu, amateur "piezas" as much as the "Pavo Real" and the "Arco Iris" of the professionals, on the two occasions of our visits to the theatres of Barcelona.

On a day of "fiesta" we journeyed up to San Cugat de Valles, in the hills above us, to see its ancient church and monastery and to have a picnic supper on a grassy slope at sunset time. A lovely valley spread itself out around us and the gray, craggy peaks of Montserrat rose against the horizon, reminding us that we were to make a pilgrimage to its heights the following Sunday. To get there in a day, we had to leave Sarrià very early in the morning, but there was time to see the famous Virgin, to kneel before the altar with its thousand candles illuminating the old monastery church, to climb in the funicular to the regions of the hermits' mountain huts and to see a view beautiful beyond description.

Our longest week-end trip was to the Balearic Islands. We sailed out into the path of a full moon one Friday night, and next morning found ourselves in a transparent, tropical world, with a fairy castle on a hill and the spires of the Cathedral appearing above the roofs of Palma. All morning we wandered through the streets of a picturesque little town and along its ramparts paying a visit to the Cathedral rising above the old walls by the sea and buying bright, Mallorcan shawls in dingy little shops. A group of us bathed with enthusiasm in the Mediterranean, in the afternoon, returning refreshed and breathless, just in time to climb to Bellver to see the sunset. We spent one long happy day in motors, stopping first at the Carthusian Monastery in Valldemosa for the sake of George Sand and Chopin, hurrying on through orchards of gnarled, old olive trees to Miramar and Soller and home through mountain passes, in time to sail for Barcelona Sunday night, that we might be at our desks for Monday's classes.

Our official "Closing," with speeches by the professors and diplomas tied with Spanish colours, took place, with much felicity on the 12th of August, and a night or two before, we celebrated our unofficial ending by a fancy dress ball in the Salón de Actos. Salamancan students danced with gypsy maids, whilst troubadours and guardia-civiles stepped out with dusky "señoritas" and charming mallorquinas. A vivid little Moorish dancer captivated a Velázquez "Caballero" and Boabdil el Chico carried off the prize.

Now that we are about to say good-bye, we are surrounded by an atmosphere of bustle and impending separation. Cards and addresses are being exchanged and vows of eternal friendship made. Through the open doors one sees suit-cases full of fans and mantillas, the "recuerdos" that are going back to the United States. Yet, in the end, our most lasting "recuerdos" may be the memories by which we shall visualize, in the future, this month in Cataluña; a memory, perhaps, of the old "Castillo" of Palma disappearing on the horizon, whilst the distant notes of a guitar come across the waters of the bay to mingle with the happy voices of our American girls on the deck of the Jaime I; or it may be a memory of jewelled light in a shadowy cathedral and the blessing of a peasant woman for a word of comfort; a memory of moonlight in the college garden, with a summer breeze stirring the pines and bringing us the fragrance of accacia; a memory of a slender, Spanish cross against a sunset sky.

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## A ROMANCE OF LUIS VÉLEZ DE GUEVARA

Exception made of the dramatic compositions of Luis Vélez de Guevara, very little verse of the ingenious author of the *Diablo cojuelo* has come to light. Unfortunate in most details of his life, misfortune has pursued him also on the literary side. Though fertile and productive as an author, he had the satisfaction of seeing only a small part of his literary output appear in print during his lifetime. In recent years interest in his work has attracted the attention of investigators and some hitherto unpublished verses have appeared.<sup>1</sup>

In the case of verse not specifically attributed to Vélez perhaps no absolutely sure means of identification remains. It is well known, however, that the author, following a practice common in the poets of his day, adopted a poetic name. He chose that of *Lauro*, and any otherwise unidentified verse of the early seventeenth century in which a *Lauro* figures may with reasonable safety be assigned to Vélez. The *romance* published below, in which *Lauro* sings his sorrows and disillusion, is but typical of much of the verse of the day and scores of similar compositions can be found in the *Romancero general* and other collections. While contributing nothing to the literary fame of Vélez, it is valuable as being an addition to the slowly accumulating fund of his work. It is, so far as the writer has been able to determine, unpublished elsewhere.

Two manuscript versions of the *romance* exist in the Biblioteca Nacional at Madrid. One is found in Ms. 2856, ff. 60 r-61 r; the other is found in Ms. 3915 (*Parnaso español*, IV), ff. 192 v-193 r. We give below the text of Ms. 2856 with the variant readings found in Ms. 3915. One or two corrections, which the reader can easily control by the variants, have been introduced. Abbreviations have been resolved, punctuation and capitals supplied, but the spelling of the manuscript has been faithfully observed. In the notes, A = Ms. 2856, B = Ms. 3915.

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<sup>1</sup>D. Adolfo Bonilla y San Martín published eight poems of Vélez in the *Revista de Aragón*, 1902, pp. 573-583. Four of these were reprinted and another added by D. Francisco Rodríguez Marín in the *Revista de Archivos*, 1908, pp. 62-78. In the *Revista crítica hispano-americana*, Año V (1919), núm. 2. D. Angel Lacalle Fernández published seven poems taken from Ms. 3700 of the Biblioteca Nacional. Cf. also Gallardo, *Ensayo*, No. 1050, where this ms. is described and where six other poems by Vélez in the same ms. are inserted.

	f. 60 r.
al pie de vna fuente clara, donde olorosos jazmines y madre selvas se enlaçan, cuya suaue corriente, por vna y por otra vanda, enriquecen açucenas, alhelis y rosas blancas, resuena el nombre de Filis ;	4
que vna voz doliente y flaca le repite muchas vezes, y casi todas acaba :	8
<i>Ya no mas, Filis, no mas ; que esta vida es muy cansada.</i>	12
Es el desdichado <i>Lauro</i> , que el tiempo le desengaña de los engaños de Filis, a quien dize cruel, yngrata :	f. 60 v.
<i>Ya no mas, Filis, no mas ; que esta vida es muy cansada.</i>	18
Filis fue al primer concierto amorosa, dulce, y blanda : rostro tierno y amoroso, para dar al alma caça.	24
<i>Ya no mas, Filis, no mas ; que esta vida es muy cansada.</i>	
Los ojos pone en el cielo, y al ayre quexas derrama ; y con ser el viento viento, las reciue y acompaña :	30
<i>Ya no mas, Filis, no mas ; que esta vida es muy cansada.</i>	
Muero entre agenas sospechas y propias desconfianças, sin temor de nueuo oluido ; que siempre temi mudança.	36
<i>Ya no mas, Filis, no mas ; que esta vida es muy cansada.</i>	
Quantas desculpas dè Filis la condenan por culpada ; que en los negocios de veras no tienen culpas entrada.	42
<i>Ya no mas, Filis, no mas ; que esta vida es muy cansada.</i>	

Las lagrimas de tus ojos,  
ya sè, Filis, que son falsas,  
y que sobre falso curan,  
pues dexan fuera la mancha. 48

*Ya no mas, Filis, no mas ;  
que esta vida es muy cansada.*

Filis me dio vn tiempo vida,  
y Filis sola me mata ;  
y pues Filis me aborrece, f. 61 r.  
y pues Filis fue la causa, 54

*ya no mas, Filis, no mas ;  
que esta vida es muy cansada.*

No siento parte en el cuerpo,  
ni menos la tiene el alma,  
que con golpe conocido  
no estè por Filis llagada. 60

*Ya no mas, Filis, no mas ;  
que esta vida es muy cansada.*

A Valerio le remito,  
Filis falsa, la vengança,  
y que te pague, pastora,  
como tu pagas, y èl paga. 66

*Ya no mas, Filis, no mas ;  
que esta vida es muy cansada.*

- 
2. *B.* junto de vna fuente clara.  
4. *A.* y madre selua se enlaça ; *B.* mil madre selbas enlazan.  
8. *B.* alelises y rrosa blanca.  
15. *B.* Es el piadoso Lauro.  
21-24. *B.* inserts here vv. 26-30.  
23. *B.* rostro tierno y engañoso.  
24. *B.* para dar a la alma caça.  
29. *B.* y con ser el viento junto.  
33. *A.* Muere entre a. s. ; *B.* Muero entre a. s.  
38. *B.* Quantas disculpas da Filis.  
42. *B.* no tiene (*sic*) burlas entrada.  
48. *B.* y dexan dentro la llaga.  
53. *B.* i por Filis me aborresco.  
54. *B.* y pues Filis es la causa.  
56. *B.* *adds* : Filis falsa, la bengança.  
58. *B.* no menos la tiene el a.  
66. *B.* como me paga (*sic*) i el paga.



## THE ENDINGS *ATE* AND *OTE* IN SPANISH WORDS OF MEXICAN ORIGIN

The grammar of the Academy, Sec. 182, sub -ote, -ota, says: "Despectivo, con valor aumentativo o diminutivo, en nombres y adjetivos: islote y picota, de isla y pica; barbarote y blancote, de bárbaro y blanco. *Otros nombres con esta terminación son mejicanos, como camote, cayote, etc.—Véase, etc.*"

Can it be possible that the Academy intends that the eager student shall believe that -ote is a suffix occurring in Nahuatl or in Spanish words derived therefrom? Evidently sufijo and terminación are used interchangeably in the part of the grammar concerned, since in the same article under ulento, olento, we read: "De esta terminación (ulento, olento) procede el sufijo iento, que vemos en calenturiento, mugriento, etc., de calentura, mugre, etc."

The matter is made very clear indeed by a comparison with the entry under -ate in the same article, which reads: "En voces de origen mejicano, como chocolate, tomate, etc., y en pocos derivados, de nombres de frutos casi todos, denotando material: almendrate y uvate de almendra y uva."

Quite evidently both -ate and -ote are, then, according to the Academy, *suffixes* that occur in words of Nahuatl origin, since the examples given deal with Nahuatl or "mexicano" par excellence.

Most Nahuatl nouns and adjectives standing in absolute construction, i. e., without limiting pronominal prefixes either alone or forming the last member in an agglutination, regularly have an ending containing the characteristic *tl* with a preceding or following *i* vowel. According to phonetic laws this is reduced on occasion to a simple *li* or to *tl*. Thus *cactli*, *maiti* and *calli* are the absolute forms of the words *cac*, *ma*, and *cal*. If the word ends in a vowel usually the *i* either is suppressed or appears at the end of the word, thus *huexolo* forms *huexolotl*, *mizqui* forms *mizquitl*, *axolo* forms *axolotl* and *toma* forms *tomatl*. In the construct position, however, the words appear in their true form, e. g., *mizquicopalli*, *mohuexolo*.

When a Spaniard asked the name of an object in Nahuatl the answer, being a single word unlimited by prefixes or agglutination, would, of course, stand in the absolute form. If a Spaniard caught an armadillo and asked the native name the answer would naturally

be ayotochtli, not ayotoch, although the place where the animal was found might be ayotochcalli.

Thus loan words in Castilian or *aztequismos*, would usually be taken from the absolute form, the process being so universal that by analogy absolutes were formed which never existed in the native language. Cf. Robelo's *Diccionario de Aztequismos sub Ahuehuete*.

But the sound of *tl* is inconvenient if not difficult for Europeans, and a conventional change was soon adopted, such words as *teule*, *petate* and *chalchihuite* appearing even in Cortés' letters and in Bernal Díaz' *Verdadera Historia*. This simplification of the *tl* ending to *te* or *le* gave *metate*, from *metlatl*, *coyote*, from *coyotl*, *mezquite*, from *mizquitl*, *teule*, from *teotl*, and *chocolate*, from *chocolatl*.

The Academy in speaking of *ate* and *ote* as suffixes, or even as terminaciones, is in error, as far as words of Nahuatl origin are concerned. Words may end in these letters, but there are two elements in the ending, the *a* or the *o* belong to the root of the words concerned, while the *te* belongs to any noun whose phonetic combination makes the addition possible. The Academy has made as absurd a mistake as it would have made if it had stated that *nista* is a formative suffix of the Castilian language because such words as *accionista* and *alcoranista* have this *terminación*.

Does the Academy mean to sponsor such strange hybrid children as Greek-Nahuatl *almendrate*, Latin-Nahuatl *uvate*, and Arabic-Nahuatl *azanoriate*?

The almond and the carrot are exotic and their Spanish names were actually taken into the language of the natives, assuming on occasion the Nahuatl absolute termination, in which case *almendratl*<sup>1</sup> and *çanahoriatl* (more commonly *caxtillan camotli*) is the absolute form, but with no more connotation of "materia" than the construct forms *almendra* and *çanahoria*. The grape, however, was well known to the Aztecs and their name therefor has persisted down to the year 1922. How "uva" could have assumed a Nahuatl dress is amazing, since the Castilian had no need of an absolute ending and no Aztec was ever guilty of telling a Spaniard that the fruit was "uvatl" or "uvatli."

The principal "derivados, de nombres de frutos . . . denotando materia" are the following (all of which denote some sweet): *Almendrate*, *azanahoriate*, *azanoriate*, *calabacinate*, *calabazate*, *higate*,

<sup>1</sup>The absence of sonants and *r* in Nahuatl make these words difficult of pronunciation, but Molina himself vouches for one of them.

piñonate, and zanahoriате. Of these higate and calabazate, with its variant, could never have been Nahuatl. The fig is not indigenous and the Mexicans adopted as its name the hispanism *hicox* (singular and plural alike because inanimate) which did not admit absolute ending. Calabaza has never been taken into good Nahuatl society, since there is an abundance of native words therefor. The treatment of these loan words in the American language is in no way different from that of others, and sweets made from figs, almonds and carrots were *tzopelic* just as were those of *camote* in the days of *Axayacatl*. Moreover the candies made from *nochtli* (tuna) are not *nochate*, although tuna sweets are as old as the Toltecs, and the stew of *guajes* that might be called calabazate is never *guajate*. The alleged "mejicano" suffix does not go with words from Nahuatl and the origin of *-ate* must be sought in the form of the southern Romance participle or in the Arabic formative suffixes of such words as "*sharbat*," and "*ʿwilayat*" and "*malakut*"; certainly Toltec culinary terms afford us no aid.

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## MEXICO Y ESTADOS UNIDOS

Por GABRIELA MISTRAL

(Palabras pronunciadas en la clausura de los Cursos de Verano de los  
Estudiantes Norteamericanos en la Universidad Nacional de México,  
el 22 de agosto de 1922.)

Vosotros volveréis a vuestro inmenso país. Yo deseo que digáis lo que yo diré en el mío al regresar del mismo viaje:

Hemos visto a México, hemos vivido cien días en su luz maravillosa; hemos caminado sobre su suelo que guarda a los grandes aztecas.

La luz acaricia como ninguna otra luz y baña de gracia a sus criaturas. Sus frutos tienen la intensidad de esa luz misma y la dulzura que hay en el corazón de sus gentes.

Sus montañas son un abrazo exaltador en torno de la raza del Anáhuac y les exhorta hora tras hora hacia su gran destino.

Su cielo es suntuoso, las nubes quedan dormidas largamente en la línea del horizonte y el cielo, noble como una frente limpia, parece tener en ellas una esfumada corona de jazmines que la tarde sonrosa. Es un cielo rico en su juego de blancuras y quien lo vió no lo olvidará nunca.

Conocimos, diréis, la raza más artista que tiene la América Latina.

El indio teje con mano delicada, borda con dedo ágil el algodón de su tierra cálida y las fibras de sus anchos magüeyes. Su rica luz les ha dado, como a ningún otro pueblo del trópico, el sentido del color y juegan con él sobre las telas firmes, y los tapices que teje la vieja Francia no son mejores que estos que el indio americano hace ingenuamente sobre sus rodillas.

La armonía total que hay en su paisaje, en la curva depurada de sus montañas, se ha filtrado en el alma azteca y le ha dado el sentido artístico.

Su Chapultepec se puebla de himnos en los festivales infantiles. La raza que canta prueba su dulzura ancestral y gana el corazón de los extraños.

Pero su dulzura no desmadeja la energía. Cuauhtémoc todavía mantiene duro su rostro como de metal sobre las brasas de su martirio. La llama del dolor corre bajo las plantas de este pueblo

y lame sus costados, sin que la humildad despliegue aún sus labios.

Las piedras de sus catedrales están traspasadas de la tradición española y vierten una noble sombra sobre sus plazas, y en sus campanas la voz de la vieja España tiene todavía sagradas y austeras vibraciones.

Hay una raza activa sin lo febril que va por sus calles en el noble afán de la vida, hacia sus fábricas, sus herrerías, sus aulas.

Para mostrar su alma, México sacude la ceniza de sus muertos preclaros; escuchando *El Idilio Salvaje* de Manuel Othón sube a los sentidos la reminiscencia del terceto dantesco y cuando se oyen las rimas de Amado Nervo se siente una fina fragancia de jazmines que se derrama por el espíritu.

Los héroes de la independencia, Hidalgo y Morelos, fueron varones de fe que hicieron de la cruz el río de la libertad y que realizaron a Cristo, no en la calma inerte, sino en la guerra justa y tremenda.

Este México desconocido en sus virtudes profundas y divulgado en su bullente superficie es cosa digna de ser mirada directamente, de ser sentida como se escucha un corazón muy cerca de él, para poder decir su recóndita verdad.

Es el brazo que la América española extiende hacia los Estados Unidos en deseo de justicia y de conocimiento. En México la América del Sur será comprendida o desconocida; por este brazo correrá hacia el Sur el estremecimiento de simpatía o de recelo. Este México es nuestro dilecto hermano; está enseñando a la América austral las justicias sociales. Sus dolores y sus triunfos los sentimos y nos tienen atentos hasta la meseta patagónica. La lengua nos ha unido y nos soldará, tarde o temprano, con ligadura tan estupenda como aquella del idioma que anuda vuestros Estados de Norte a Sur y de Este a Oeste.

Mostrad, pues, en vuestras aulas, al reanudar vuestras nobles tareas, este México que habéis conocido, que cuanta justicia le hagáis, que cuantos afectos le creéis, serán deuda para toda la América Colombina.

Decid a las madres norteamericanas, vosotras las maestras, que la paz futura del Continente han de ir haciéndola ellas también, enseñando a sus hijos qué bella y qué digna es esta otra América; sugiriendo a sus hijos que la misma siembra de libertades que allá hizo Washington, la hicieron aquí Bolívar, Juárez y San Martín, y que con el mismo arrebató con que ellos defienden allá la herencia

enorme, defienden los hombres del Sur la suya. De ese modo, cuando sus hijos crezcan y vengan en las naves por el mar, de un puerto a otro sudamericano, a cambiar sus mercancías por nuestros frutos, traerán en sus ojos el amor que sus madres les hayan creado y traerán, sobre todo, el deseo de justicia que es lo único que les pedimos para amarlos lealmente.

La faena que a todos corresponde es la de crear esa paz del continente, la de limar las asperezas de la hora actual, la de prevenir una guerra inútil y sin nobleza.

Una maestra del Sur, que sin conocerles debe ya a los profesores de español de los Estados Unidos un gesto de simpatía y de generosidad muy grande, os ha querido traducir con serenidad, pero con verdad absoluta, el pensamiento de los maestros hispano-americanos. Mi primer libro se imprime en estos momentos en las prensas neoyorquinas, y me será entregado como un don material y espiritual de los maestros que comprendieron el alma de su hermana sin haber mirado su rostro. No me sois, pues, desconocidos; siento que este hecho me une a vosotros. Por lo tanto, recibí con alegría vuestra invitación a visitaros. Yo os despido de esta tierra, mía por ser americana, llena de buenos augurios para vuestro viaje y para la obra de acercamiento que vosotros iniciáis con estos cursos y a la que y cooperaré en forma que iréis conociendo.

Que la estada en México sea a vosotros, como a mí, acrecentamiento de amor y de justicia.

## NOTES AND NEWS

Mr. Edward D. Collins, Director of Middlebury College, announced the publication of a quarterly bulletin devoted to the interests of Modern Language teachers. Anyone interested may be placed on the mailing list by directing a card to him (Middlebury, Vermont).

The University of Missouri announces the existence of three organizations, any one of which in itself is an honor for a university. The Spanish Club has been a success financially and intellectually. Membership is limited to students who have had two semesters of Spanish. Dues are one dollar a term—this being used to pay for the page in the school annual and for the refreshments at their regular biweekly meetings, which are held at different fraternity houses. There was a membership of fifty students the last term.

The Latin-American students of the University of Missouri have shown a lively interest in college affairs, and they have created a most friendly feeling between themselves and the American students. These foreigners have organized a South American Club and published a little magazine called "Oro y Negro," Missouri colors.

The Beta Chapter of Sigma Delta Pi, national honorary Spanish fraternity is at the University of Missouri. This was organized in 1919 at the University of California. The Gamma Chapter is at the University of Oregon. These members must be upper classmen or graduates majoring or minoring in Spanish and must have satisfactory grades. All members are elected by the faculty.

Miss Nell Walker and Miss Pauline G. Maloit with several of the pupils from the University of Missouri attended the National University of Mexico.

Miss Lillian Wester, corresponding secretary of the Texas Chapter of A. A. T. S., has sent a letter urging all teachers of Spanish to become members of the association and get new subscribers through their own efforts. We admire the spirit and support, and hope that others will show their interest and coöperation.

Miss Isabel Thomes of the Iowa State Teachers College attended the National University of Mexico. She informs us that there were about three hundred American students attending. The University made a great effort to serve the needs of the summer students by arranging week-end trips to points of interest in and about Mexico City. The faculty of the University entertained the students at Tacubaya and the students, in turn, gave a tea at the very beautiful American restaurant of Souborn's. Professor de Onis of Columbia University gave an excellent course on Spanish Philology. In summing up her impression Miss Thomes says "the Latin country with its 'no hay reglas fijas' gave us all something the American University could not give."

In the last four years the Spanish department at the Iowa State Teachers College has raised its enrollment very much, from eleven pupils in all classes to 112 in Spanish I alone. Extra help had to be employed after registration this year.

Professor Joseph Edward Harry, recently Professor and Lecturer at the Sorbonne, University of Paris, has a detailed article of his experiment of bilingual study of a language in the Elizabeth Teachers' Quarterly entitled

"How Shall We Teach Foreign Languages?" Professor Harry is now at Battin High School, Elizabeth, New Jersey.

M. Alfred Morel Fatio has published in the *Journal des Savants*, Institut de France, Mars-Avil, 1921, pp. 84-85, a review of *La Colección cervantina de la Sociedad Hispánica de América, ediciones de Don Quijote*, by Homero Seris, University of Illinois, 1918. M. Morel-Fatio states, among other things: "La bibliographie de M. Seris est un modèle d'exactitude et M. Huntington est heureux d'avoir mis la main sur un connaisseur aussi exact des éditions, de Cervantes."

Notes from the University of Texas include the following interesting facts:

Mr. Charles Qualia, President of the Texas Chapter, slipped away to Paris, France, in July and there on August 31st, married Miss Jeanne Charnier. He and his bride arrived in Austin early in October.

Mr. Randolph Haynes has a fellowship at the University of Chicago this year. Mrs. Haynes has a scholarship there, both going on with graduate Spanish work. Miss Sue Bunson, who was born and reared in Mexico and who is a graduate of the University of Texas, is substituting for Mr. Haynes.

Miss Nina Weisniges spent the summer at Chautauqua, New York.

Miss Lillian Wester did graduate work at the University of Chicago.

Mr. Ivan H. Messenger visited the City of Mexico and other interesting points of the Southern Republic during the summer.

Miss Dorothy Schons took a delightful trip to Puerto Rico.

Miss Sylvia Ryan visited Cuba, Panama, Mexico City and other Mexican points, returning to Austin by way of her home in Los Angeles.

Miss Helen Phipps is continuing graduate work at Columbia.

Mr. David G. Chávez recently of New Mexico, and Miss Anne Lewis Preston are new members of the Texas Chapter. Mr. Chávez is on the University staff; Miss Preston is teaching in the City High School.

Miss Mathilde Alonzo, of San Sebastian, Spain, spent the summer doing graduate work under Professors Espinosa and Heras at the University of California. She is now teaching in the El Paso High School.

Miss Elizabeth Routledge of the El Paso High School spent the summer in Mexico City attending the National University of Mexico.

Miss Ruth Willard, graduate of the University of Illinois, is teaching Spanish in Carlsbad, New Mexico.

Miss Lura Jewell, University of Illinois '21, spent the summer in Mexico City.

Mrs. Sayde Z. Ingels, teacher of Spanish in the San Jacinto Junior High of El Paso, spent the summer weeks attending the session at the National University of Mexico.

The Instituto de las Españas announces the early publication of the poems of the Chilean poetess Gabriela Mistral.



## REVIEWS

**Las Guerras de Bolívar. Primera guerra, 1812-1814. Formación del alma venezolana**, by Francisco Rivas Vicuña, enviado extraordinario y ministro plenipotenciario de Chile. Editorial "Victoria," Caracas, Venezuela, 1921. XVIII+389.

Simón Bolívar, the Liberator, the greatest figure of the Spanish-American revolution, has been the subject of many books and essays. Many of them, however, are couched in such laudatory terms that they leave the reader uncertain of the truth. Of late years more sources of information have become available, including the correspondence of Bolívar recently published by R. Blanco Fombona. And now comes Sr. Francisco Rivas Vicuña, Chilean minister to Venezuela, with the first volume of a more critical account of Bolívar's activities. Though the title suggests a military study of his campaigns, the subtitle, *Formación del alma venezolana*, indicates the importance of the period to be the growth of a nationalist feeling.

The volume begins with a pen picture of Bolívar on board of the schooner, Jesús María y José, a fugitive from the collapse of Miranda's attempt to free Venezuela from Spanish control. Bolívar found refuge in the Dutch island of Curaçao. But he did not long remain there. The revolutionary junta in New Granada, having its seat in Cartagena, attracted his attention and within three months of his departure from La Guaira, he was in Cartagena offering his services. As a colonel he was entrusted with a small detachment of soldiers, which grew more numerous with local successes. The Congress of New Granada promoted Bolívar to be a brigadier-general. With his enlarged command, amounting to less than 1000 men, he marched on the Spanish troops, threatening the frontier between New Granada and Venezuela, crossing rivers and climbing the Venezuelan Andes. Again his success was complete. Disregarding the orders of superior officers, he extended his operations farther into his own country. The Spanish generals sought to prevent the spread of insurrectionary spirit by cruel and needless executions of prisoners and suspected civilians. Bolívar, in retaliation, declared a war without quarter. This is the most censured act of his career, which historians condemn or justify, according to their personal views.

Rivas Vicuña writes: "Paso más grave no ha sido dado jamás por general alguno y confesamos que se requiere la mayor serenidad de espíritu para juzgar este documento que no sería sino el cartel de desafío de un hombre fuera del orden social, si no hubiera sido dictado por la necesidad de asegurar los elementos para la independencia de una nación que era la llave de la emancipación de todas las colonias españolas. La guerra a muerte fué iniciada por los aventureros peninsulares que, en horas turbias para su patria, se habían adueñado de las colonias y buscaban tan sólo riquezas y ascensos."

Rivas Vicuña points out that the consequences of the war without quarter were on the one hand the depopulation of Venezuela to such an extent that it has never recovered and therefore lags behind other South American countries in progress (the Spanish general Boves gave orders to his force of half-breed llaneros to execute every white man taken prisoner); and, on the other hand,

such ruthless warfare aroused the spirit of resistance and the desire for independence among a population naturally indifferent to the revolution in the beginning. For her sacrifice, Venezuela deserves from the other South American republics the greatest gratitude. "Venezuela y los países vecinos del Mar de las Antillas habrían tenido la suerte de Cuba y Puerto Rico, retardando por un siglo su libertad, y la América Austral se habría desangrado en un esfuerzo de medio siglo de sacrificios. Al holocausto del pueblo venezolano deben las naciones meridionales las relativas facilidades de sus campañas y la guerra a muerte en Venezuela librólas de idénticas miserias, permitiéndoles salvar sus energías para su progreso."

Bolívar continued his triumphant march from the frontier "like a cyclone." He entered the capital, Caracas, on August 7, 1813. In his proclamations to the inhabitants he referred to his army as liberators. And the title of El Libertador de Venezuela was conferred on him by the cabildo of Caracas, October 14. In his reply of acceptance, Bolívar said: "Ustedes me aclaman Capitán General y Libertador de Venezuela; título más glorioso y satisfactorio para mí que el cetro de todos los imperios de la tierra pero ustedes deben considerar que el Congreso de la Nueva Granada, el Mariscal de Campo José Félix Ribas, el Coronel Atanasio Girardot, el Brigadier Rafael Urdaneta, el Comandante Elías y los demás oficiales y tropas son verdaderamente estos ilustres libertadores. Ellos, señores, y no yo, merecen las recompensas con que a nombre de los pueblos quieren premiar ustedes en mí servicios que éstos han hecho." And Bolívar thereupon created the Order of Liberators. It has been the fashion with historians to treat somewhat contemptuously the assumption by Bolívar of the title Liberator and to write ungenerously of his creation of the Order of Liberators. But Rivas Vicuña places the following construction on the whole affair: "Bolívar ciertamente, buscó un título para prestigiarse a los ojos de las multitudes y fué a pedirlo a la autoridad que más influencia había tenido en la formación de la primera República venezolana; si hay en esto un movimiento de vanidad es una simple cuestión de fuero interno, mas para juzgar al hombre público hay que considerar el alcance de semejante medida que era aconsejada por las necesidades de propaganda en los durísimos momentos en que la opinión se mostraba desafecta al régimen que sostenía Bolívar con un pequeño núcleo de compañeros esforzados."

The capture of Caracas had not been accompanied by the annihilation of the Spanish armies. These were able to reorganize in six different localities, and, moreover, the Spanish government was able in 1814, after the defeat of the French armies in the peninsula, to send reinforcements to Venezuela. The result was the ultimate defeat and dispersal of the patriot forces despite heroic battles. Bolívar retreated to New Granada, followed by a wholesale emigration of Venezuelans, who feared the Spanish soldiers. Bolívar arrived in Cartagena September 20, 1814, and reported to the Congress; which absolved him from all blame for the disaster. Rivas Vicuña's first volume terminates here. His second volume, announced with the title *Segunda Guerra, 1815-1921. Formación de la patria venezolana*, will be eagerly awaited.

To those who wish more information about Bolívar the following books in English can be recommended as fairly accurate and reasonably impartial:

F. Loraine Petre, *Simón Bolívar*, and Hiram Bingham, *The journal of an expedition across Venezuela and Colombia, 1906-07. An exploration of the route of Bolívar's celebrated march of 1819*. From the latter the reader obtains an excellent idea of the difficult nature of the country over which Bolívar conducted his campaigns, as well as the desolation wrought by the war in a region which was better settled and cultivated at the beginning of the nineteenth century than it is today.

**La Política de los Estados Unidos en el Continente Americano**, by Raul de Cárdenas. 284 pp. Sociedad editorial Cuba Contemporánea, La Habana, 1921.

Here is a book that it would be well for those to have who are interested in the relations of our country with our Spanish speaking neighbors. It will make clear why the name of the United States in some countries stands for aggression and imperialism of an undesirable sort. Written by a Cuban, it is more favorable to us than it would be if a Nicaraguan or a Dominican were the author. In fact, it gives the impression of being the work of a fair-minded man who is defending a friend and desiring to show to another friend that the acts of the first are not so bad as they appear.

The first part of the book is a review in 80 pages of the expansion of the United States from the days of the thirteen colonies to the present moment, much the same sort of thing as we have studied in our American history classes in school, but with greater emphasis on the imperialistic nature of the expansion. The author sees, however, nothing very noteworthy in the way of aggression until we took over and governed Puerto Rico and the Philippines which are inhabited by peoples who do not speak English.

The second part of the book, in about 100 pages, treats the Monroe Doctrine rather fully. The author does not agree with some of our own countrymen who, like Hiram Bingham, think the Monroe Doctrine is an outworn formula; and he attacks some of the notions about the nature of the doctrine which he finds erroneously held.

In the third and last hundred pages, Sr. Cárdenas discusses the activities of the United States in the countries bordering on the Caribbean Sea, the interventions in Cuba, Panamá, Santo Domingo, Haiti, Nicaragua, Costa Rica, Guatemala and Mexico. He has done a great service in putting together the facts in this form, giving the text of various proclamations made by officers representing the government of the United States. In his criticism of events, Sr. Cárdenas considers that our motive is primarily that of defense both of our territory and our commerce. In Cuba, he thinks, we have done well. As to Mexico, he thinks we are unlikely to attempt control because,—“por algo se ha dicho que el imperialismo se verifica por la línea de menor resistencia.”

ALFRED COESTER

STANFORD UNIVERSITY

**“Cada maestrillo tiene su librillo.”**

Dos colegas, los Sres. Setién y Mercado, han escrito entre otras cosas en sus respectivos artículos que aparecen en el último número de HISPANIA, mayo, 1922, de lo inadecuado que resulta el tratamiento dado a lo que todos los autores

han dado en llamar "Reflexive Substitute for the Passive." Nos adherimos en un todo a cuanto dicen sobre el particular y ya somos tres, dos españoles y un colombiano que estamos completamente de acuerdo, aunque no sabemos si ellos lo estarán con lo que vamos a decir.

Lejos de nuestra mente el ser un tercero en discordia, pero deseamos ir más allá y que se nos explique porque han dado dicha denominación y si creen que el llamar, "Reflexive for the Passive" ayuda a los estudiantes de habla inglesa a que se den cuenta exacta de una construcción por completo nueva para ellos y si no les sirve como de embrollo al estudiar una lengua como la nuestra en que la propia índole de la misma hace que todos sin excepción usemos siempre los verbos reflexivos. Por eso decimos, *me como una manzana* en vez de *como una manzana*, ¿Habrà algún español o hispanoamericano que use el último? ejemplo? Si esto es así, ¿qué conseguimos con enseñar el "Reflexive for the Passive" en la forma que está en las gramáticas? Un verdadero lío, que hace imposible que los educandos entiendan con claridad este punto, algo escabroso, pero tan español y tan castizo, de nuestra lengua. Tampoco hemos visto muchos profesores, ni maestros de español, nacidos en este país que sepan tal materia o la aprendan en la forma que queda dicha.

No son estas líneas un consejo ni siquiera una admonición, ya que no desconocemos la endeblesz de nuestra pluma para ambas cosas; son sencillamente la expresión de una creencia, que por parecernos oportuna, queremos se publique importándonos poco, que los maestros y autores de gramáticas a quienes van dirigidas la tomen o no en consideración. Allá ellos.

Suponemos que todos los autores, antes de escribir sus gramáticas consultarán la autoridad a que en nuestra opinión debemos atenernos, la Gramática de la Real Academia Española. Se nos dirá que hay otras mejores, tal como la de Bello y Cuervo, y no estará de más que demos nra. conformidad a los que así opinan; añadiendo que consideramos la gramática de D. Andrés Bello con notas de Cuervo como el *Non plus ultra*, en cuanto a referencias y un libro que debe tener cada maestro, pues es tan necesario para los que enseñan español, como el libro de misa es imprescindible al cura que la dice. Si sólo hojeamos un poco en la gramática de la Real Academia Española y en este trahajo nos acompañan los autores no podrán menos de notar con nosotros lo que en realidad constituye nuestro librito, o manera de presentar la pasiva refleja. Veamos en la página 240, segundo párrafo, parte II, capítulo V, y en casi la misma página en todas las ediciones hasta 1908, y en la de 1917, página 255; de parte II, capítulo XVIII., párrafo 275 y en la última edición 1920, en el mismo párrafo e igual parte, capítulo XIX, página 275, que para mayor claridad transcribimos y que dice así:

"275. Oraciones de verbo en la voz pasiva. (a) En estas oraciones el sujeto sufre la acción ejecutada por otro, y pueden ser primeras o segundas, según que se indique o no el agente de la acción expresada por el verbo. Las primeras constan de tres elementos esenciales sujeto paciente, verbo en voz pasiva y complemento agente, que es siempre un nombre con la preposición *por* o *de*: verbigracia: *las paces fueron firmadas por los plenipotenciarios; la felicidad es deseada de todos*. Sujetos *las paces* y *la felicidad*; complementos agentes: *los plenipotenciarios* y *todos*. Si el verbo se halla en tercera persona y el sujeto es nombre de cosa, como en los ejemplos anteriores, puede expresarse también

la voz pasiva con el pronombre *se* (empleado con este valor el pronombre *se*, no es reflexivo, sino signo de voz pasiva) y la forma activa del verbo; v. gr.: *las paces se firmaron por los plenipotenciarios; la felicidad se desea por todos*, etc." Sólo copiamos hasta aquí por ser hasta donde nos hace falta para nuestro objeto, pero siguen b, c, d, e y f, que aunque ayuda para profesores y maestros hemos encontrado en la práctica que causa confusión a los estudiantes.

Queda visto lo muy claro que el párrafo anterior trata el asunto y podemos decir, "Esto Sra., Srta., o Caballero, ello se explica, no es menester explicarlo." Expongamos ahora cual ha sido nuestro método de tratarlo; simplemente diciendo que en español tenemos dos formas de voz pasiva, la primera como la inglesa y la otra que consta del pronombre *se*, véase paréntesis, y la forma activa del verbo. Hasta las dos ediciones de la Academia 1917-1920, nosotros suplíamos lo que no nos explicaba ésta, con lo que el uso desde tiempo inmemorial había hecho ley y fundándonos en lo que dijo Homero, "El uso es el dueño absoluto de las lenguas: no son bellos ni regulares los modos de hablar que él no quiere que lo sean." Ejemplos—primera forma: *Los niños buenos son amados de todos o por todos*; segunda forma: *se ama a los niños buenos por todos*; única diferencia entre ambas, que en la primera forma se puede usar la preposición *de* o *por* y en la segunda forma sólo esta última.

Esto a nuestro entender es cuanto hay que explicar para que se comprenda bien la pasiva refleja añadiendo que la primera *se* refiere a personas y la segunda a cosas. En muchos años de enseñanza las reglas que anteceden nos han dado los mejores resultados y hemos podido ver que los estudiantes usan estas formas con fluencia y conocimiento de causa, lo que nunca se puede conseguir usando las reglas dadas para "The Reflexive Substitute for the Passive."

Ejemplos en el uso: "El general fué muerto en la batalla; Se venden muebles baratos aquí."

WEST POINT

JOSÉ M. ASENSIO

### STANDING COMMITTEE ON HONORARY MEMBERS

Professor Joseph F. Shefloe, formerly of Goucher College, has resigned from membership on the Standing Committee on Honorary Members, and Professor Julián Moreno-Lacalle, Dean of the Spanish School of Middlebury College, Vermont, has been appointed to fill the vacancy thus created.

JOHN D. FITZ-GERALD,

President.

### THE SIXTH ANNUAL MEETING

The sixth annual meeting of the American Association of Teachers of Spanish will be held in Los Angeles, Calif., on the 22nd (University of Southern California) and on the 23d (University of California, Southern Branch) of December. Complete announcements will be published in the December HISPANIA.

# HISPANIA

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## WHAT AILS BEGINNERS?

Teachers are no doubt prone to minimize the hardships of beginners in any subject. An exceptional capacity for sympathy and, perhaps, some naïveté are requisite in teachers if they are to hold themselves down to the level of the interminable awkward squads which successively file under their instruction and at the same time feel comfortable about it. The passage of time, together with the obliteration of relative values, ends by convincing us all too often that the present generation is preternaturally dumb, that its preparation has been horrible, and that it is wilfully finding difficulties where none exists. Who among us has not said, or wanted to say, at some time or other, "What can you possibly find hard in this short lesson? Why, when I was in college, we used grammars that deserved the name and thought nothing of translating from five to eight hundred pages in an elementary course!" Alas, *melioribus annis!*

But the times have changed, and we must accommodate ourselves to them unless we prefer to shuffle along as old fogies. We have to work with the material that is delivered to us. Without surrendering our standards except under bitter duress, we owe it, nevertheless, to our unfortunate, if not blameless, charges to discover what ails them and what remedies may be applied. Possibly, through earnestness, sincerity, and unremitting toil we may be able to stimulate them toward, if not actually to, the heights whereon we fed as a matter of course. Granted that their mentality and memorizing power are not what ours were at their age, the opportunity of getting out of them the best that is in them is, just the same, ours.

With this preamble, which plainly reveals my own pedagogical generation, I shall proceed to analyze some of the ailments of beginners in a middle western university. To obviate criticism on

the score of personal reference or allusion, I ought to state that I consider the present "case" thoroughly typical of elementary modern language classes in the State universities, be they Spanish, French, or German, and equal in intelligence and effort to similar aggregations of students similarly situated elsewhere. My aim in presenting this "case" is precisely that of the medical investigators at clinics attended by their colleagues. If the "case" squirms under my description, it should be constantly borne in mind that I regret, nay, deplore, its squirming, and would rather not have it squirm, if possible.

The class consists of 39 students, of whom 22 are men and 17, women. Four of them, namely, three women and one man, are graduate students. The rest are freshmen, *poco más o menos*. We meet at 10 o'clock in the morning,—commonly judged a favorable hour for intellectual converse. We are using a popular simple grammar, the language of which is not too complex for high school students. The teacher uses the blackboard incessantly for purposes of illustration and in other ways tries to conduct the class by approved pedagogical methods. The students are from the five or ten corners of the university. Some are in Arts and Sciences, some in Engineering, some in Fine Arts, some in Business Administration, some in Teachers' College, etc. The lesson is handled without any deadening formality. In brief, the class is a normal class.

Yet, for the first five weeks of school, that normal class has given me abnormal pause. It contains the usual number of students who belong in a "fast" section and the usual number who belong in a "slow" section. But it has struck more snags than my elementary class is wont to do, in spite of the fact,—or, may it be, because of the fact,—that the lessons are rather shorter than it is my habit to assign. In order to discover what is the matter with the students . . . or the teacher, I have had the class write out answers to a questionnaire of 19 inquiries, the twelve most important of which are treated further on.

In seeking to secure serious and honest replies, I emphasized the usefulness of the inquiry to the students, assured them that it would not result in longer lessons, whatever the findings might be, and gave my word that it would have no personal reaction on any member of the class. The papers were returned unsigned, thereby allowing the utmost freedom of expression. I am absolutely satisfied with the way in which the whole proceeding was treated. The ques-

tionnaire was taken soberly and without levity, and the answers impress me as strictly honest.

Below are given the data submitted, with a more or less pertinent running commentary.

I. *Which of the following constitutes your chief difficulty: grammar, retaining vocabulary, verbs, translation into English, translation into Spanish, pronunciation? Name more than one, if necessary, but not more than two.*

From the single or combined answers given, these figures are chosen as the most significant: verbs, 20; composition (English into Spanish), 17; grammar (rules), 14; vocabulary, 14. Four students mentioned pronunciation. Nobody seemed bothered by translation from Spanish into English. One student had no difficulty of any kind.

These answers are nearly what I had foreseen.

Verbs, of course, proved the steadiest target for student animosity. After the first five weeks, students do not yet know that the only really irregular tenses are the present and the preterite indicative, and that the subjunctive tenses, because they can generally be so easily derived from two forms of the indicative, need occasion no special annoyance. Consequently, the accumulation of regular and irregular verb-forms at this stage in apparent disorder is certain to be overwhelming, particularly when one or two men students,—who are always projecting their reasoning faculties into affairs from which logic had best absent itself,—see no reason why *soy* should not be *sô* or *traiga*, *traa* or *era*, *sia*, and when one man does not know what a *conjugation* is in either Spanish or English and denies ever having heard the word. However, the problem of verbs gives me no concern, since verbs ultimately become our least worry and toward the end of the semester are even relished by students and almost cried for, like a certain well known remedy for children!

The undesirable prominence of composition in the replies did surprise me, though, for I had stressed the *application of grammar* from the very start, had made unusual efforts to remove misunderstandings, and had religiously gone over the composition in the form of oral and board work. Moreover, the composition has never extended over more than seven simple sentences, my hope being that through this restriction the students would become convinced that I prefer deliberate and correct work to hasty, faulty work. Students,



alas, rarely appreciate subtleties until much subtlety has been explained to them, and I am afraid that my unexplained subtle generosity made very little impression on them.

Why the wreck and ruin attendant on early composition? I have given some of my own views in a paper printed elsewhere,<sup>1</sup> and I have no doubt that there are other, better explanations. The query as to whether composition ought to be taken up at all during the first few weeks or the first month, when everything is new and bizarre, naturally suggest itself even to those of us who realize its solid advantages. Perhaps the reasons cited by one of the students who answered the questionnaire,—surely, every reader will recognize the male graduate student in this piece of reasoning,—as to the scientific and the language processes sum up quite satisfactorily the obstacles inherent in all foreign language composition work:

"I would say that the chief difference is that in science usually the substances are entirely the 'truth' elements. Grammars of languages and languages are more of 'cultural' or 'sublime' elements, with rules governing. Thought upon science is open to some individuality where languages will demand excruciating exactness. Furthermore, languages demand great and immediate or sudden coördinating, almost simultaneous coördination, of a great many rules and steps. Science principles are applied in definite, precise steps and may give one several minutes for proper evolution of a problem. In grammar we must get the problem finished in a few seconds. Another handicap is that languages are more intimate instruments: they are a *very part* of us. It is like trying to talk with a weight hung upon the tongue. Automacy is destroyed and the mind is occupied with physical coördinations as well as mental coördinations. In science we use only one unfamiliar coördination,—the laws of that special science. All of the processes of language are new and unfamiliar. This I have analyzed as the chief difficulty of languages over sciences."

Without doubt this line of reasoning applies more specifically to oral work than to composition, but the principle of numerous, strange, and sudden coördinations, enunciated clearly by the graduate student in the short time permitted him, is responsible for much of the terror which composition unquestionably has for beginners. The location of composition, too, at the very end of the lesson tends to give the student an excuse for slighting this most practical and profitable of all the exercises.

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<sup>1</sup>*Modern Language Journal*, October, 1922, pp. 17-25.

II. *How long does it actually take you to do the lessons now assigned?*

The statistics on this question are illuminating, especially if we take into account that the lessons are made up of only three or four grammatical rules, concisely expressed and unencumbered by many exceptions, half a dozen phrases for conjugation, a dozen short sentences for translation, and six or seven short and straightforward composition sentences. Since some teachers will recognize the grammar to which I have alluded, I take this opportunity of observing that we are at present doing only the even sentences of the last composition exercise in each lesson and expect to come back and do the rest later. The reader will, it is hoped, not forget that I am dealing with university, and not high school, students, and that most of them have acknowledged serious difficulty.

<i>Time spent</i>	<i>Number of Students</i>
$\frac{3}{4}$ hour or less	5
1 hour	5
$1\frac{1}{4}$ hours	1
$1\frac{1}{2}$ "	8
$1\frac{3}{4}$ "	2
2 "	13
$2\frac{1}{2}$ "	4
3 "	1
	—
Total	39

In spite of the almost universal complaint about the length of the lessons, it appears by the testimony of the students themselves that 21 out of 39, or more than half of the class, spend less than two hours on each lesson, that 34 out of 39 spend not more than two hours, and that 10, or one-fourth of the class, spend an hour or less. An investigation conducted by me several years ago corroborates this situation, for in that class of 32, 20 spent less than two hours, 29 spent not more than two hours, and six spent one hour or less.

What, then, has become of the university theory, mentioned in many university catalogues and emphasized in oral admonitions, to the effect that students should put in two hours of outside work for each hour of recitation? For only 18 of the above 39 students have devoted two hours or more to each lesson, and it is fair to assume, since the complaint about the length of the lessons is nearly unanimous, that the maximum time spent has been stated.

If, as a matter of fact, that theory were supposed to be carried out strictly in practice, the majority of my class could justly be accused of shirking. I do not hesitate to say that in my opinion they are shirking, even on a liberal interpretation of what the university theory means. *But they do not think that they are shirking.* In reality, they honestly believe that they are being abused. Their sense of righteousness evidently emanates from what is expected of them in the university as a whole. Indeed, as one of my hopefuls remarked on his paper, "If I had to spend two hours on all subjects I would either have to drop out of school or get into slower classes." (From certain internal evidence in his paper I happen to know that this student is an ardent exponent of commercial music, and from a chance conversation with him I had already gathered that his fluent manipulation of the saxophone has brought him into much demand at midnight gatherings.)

Since it is a condition and not a theory that causes our ills, we might do well, as language teachers, to take to heart the moral that students are daily pointing. If student usage,—and that is what ultimately prevails, however much we may oppose it individually without trying collectively to break it down and substitute a usage more palatable to us,—decrees an hour, an hour and a quarter, or an hour and a half as the limit of outside work for each lesson, had we not better get off our high horses and assign lessons accordingly? If it should decree that there is to be no home study at all,—and that seems to be the *terminus ad quem* of much university work, because of the multiple campus and extra-mural attractions,—shall we not finally have to be content with what the pouring-in and the educating process can accomplish in fifty minutes, and let our higher language training go at that? There will be the pity of it, to be sure, for some of us: but there will also be that greater peace of mind and that easing up of the nervous tension which come from accepting definite facts and gliding with the current.

III. *Is your trouble due to previous preparation or to the length of your present lessons in Spanish?*

IV. *What other foreign languages have you had?*

V. *Do you know English grammar reasonably well?*

Questions III, IV, and V are logically connected and for that reason are here treated as a group.

Sixteen students consider the length of the lessons their main difficulty, and fifteen, their previous preparation. The remainder

are bothered by confusion with other languages which they have studied recently, by lack of the power to concentrate, by the grammatical theory, and by the "newness of this kind of work." Two declare that they have no difficulty in any respect. Every student in the class has previously had at least one year of foreign language work, Latin predominating by far. Several have had three and four years of foreign languages, one has had 31 hours of French and 25 hours of Latin, and one, 6 years of German, 7 years of Latin, and 4 years of French. Seven out of 39, or 18% of the class, declare that they do not know English grammar "reasonably well."

Several interesting queries arise in view of the foregoing data. For example: Is it not the acme of inefficiency to throw together students of such varying language experience? Why, since everybody without exception has had at least a year's experience in foreign languages, and, for the most part, in Latin, should Spanish in such moderate doses seem such a trial? Can it be that training in one language does not noticeably benefit the average student in the next language which he takes up, and are we to assume that language discipline does not "carry over" even in its own field, just as, for instance, the discipline derived through mathematics or the sciences is now widely believed not to "carry over" into the languages? What a desolating truth that would be, if proved! Is English grammar of only negligible assistance in foreign language studies, or is the English grammar taught before the university is reached so futile that it profits the student nothing? Has the teaching of Latin taken such a tumble that it fails to ground the student in those general language concepts for which it has always stood, become nugatory as discipline, and lost its old aristocratic position because of imitation of the methods pursued in the modern Romance languages, its historical children? In short, after the student has left the high school, must we begin all over again as if all his language work before coming to us had left him totally unmarked in a linguistic sense? Must we add to the burdens of the tax-payer by duplication?

These are momentous issues, and can not be settled in any one article. There is much to be said for and against.

"Fast" and "slow" sections have been tried successfully in many colleges, and our not having them at our particular institution is without question our own fault. I myself believe in them and in the feasibility of having them in any school where the enrollment

in any language runs into the hundreds. Not to have them means injustice to students and teachers alike and a waste of time and money. The latter, especially, for "fast" students could be exempted from the completion of the full number of hours of language required as the usual thing, and the expense of language teaching would be lessened by just that much. As for the effectiveness of language instruction in the high schools, much has been said both negatively and positively, and the only fair conclusion is that, as in the universities also, good and bad teaching exist side by side.

The fact of paramount significance is that so many of the students take so little away with them in permanent fashion. But that, it is hardly necessary to observe, is true in many ways of college students, above all with regard to required subjects in which they have no abiding interest. Very likely the essence of our present scheme of civilization and education is to spread things thin. Certainly, the languages are but too frequently spread very, very thin, not, perhaps, excluding the classical languages at times. I have lately had a pupil from another state who, during a year's work in Spanish in a high school, had never, she assured me, read a single sentence in Spanish. The teacher never used Spanish in class, nor did he even read in Spanish to his pupils nor have them read in Spanish or use Spanish orally. The Spanish sounds were entirely strange to the student referred to, and the sounds which she made on my first request to her to pronounce some Spanish were positively foreign to me, though I have a fair knowledge of the more important modern languages and some knowledge of a few of the ancient languages. The case is exceptional: but how amazing that even such an exception could occur!

With all the good will in the world toward our colleagues in both the high schools and the colleges, some of us may, perhaps, be pardoned if we feel dubious about the quality of the language effort required of students. For my part, I am afraid that there is a lot of buncombe mixed in with our complaints about the pupils whom we have to instruct and with our asseveration of the lofty ideals to which we cling. High ideals are always admirable, to be sure, but sincere and, in a good sense, exacting teaching is often even more admirable. What a splendid clearing of the atmosphere there would be in all our schools, and in most of the school subjects, if teachers who make of their subjects a soft, mushy pap and a travesty on true education could be induced to see that they are rendering neither

an educational nor a social service! What an advantage it would be to us if we could rid our students of that sycophantic, grade-getting smoothness which is so conspicuous in our college life today! What a salutary shock it would be to many students if their teachers would insist on accuracy, strict honesty, thorough work and enough work, and correct that "slouchiness" of college students which was scored by military officials at the beginning of the war!

For it can not be denied that modern language instruction, because of its universality, if for no other reason, has much to do with student morale in general. Flabby language instruction encourages flabbiness in students. Over the country as a whole, we expect too little of our pupils, with the result that even good-natured observers of our school system, like M. Maurice Caullery, can not help calling attention to the mental immaturity of our boys and girls and to the tendency on the part of teachers to make lessons pleasant at the expense of durable instruction.

The defect, it may be added, is as noticeable in the colleges as in the high schools, and sometimes more so. In the better class of high schools, all the teachers without exception have had long and excellent training, and in the metropolitan cities the doctorate is common and residence in foreign countries frequent. In many of our colleges and universities, on the other hand, and particularly after the war, graduate students, and often students who have not yet secured their first degree, have of late years been teaching language classes, sometimes without marked success: and the cheapness with which their services can be obtained has made a strong appeal to administrative officers on whom the money question weighs heavily. The effect has been to hurt the standing of the modern languages in the eyes of administrators, to lower the prestige of experienced teachers, to react harmfully on the salaries of teachers, and to imbue the students with the notion that anybody can teach the languages and that the languages are therefore not to be taken seriously.

In order to keep this paper from growing to an unseemly length, the rest of the questions are listed below with a brief summary of the answers given by the class.

VI. *Is your chief interest in mathematics or the sciences? If so, in what way does language work seem harder than scientific work or different from it?* ANSWER: 17 students, or 43% of the

class, are especially interested in mathematics or the experimental sciences, and practically all hold the same views as the graduate student mentioned in Question I regarding the difference between language and scientific work.

VII. *Why, in your opinion, can't you retain the essentials of the lesson?* ANSWER: the length of the lessons is the chief obstacle. Subsidiary reasons are: inability to concentrate; too many details to learn; what I should call the "twenty-four hour memory"; too great a similarity in the endings of verbs; absence of association with ordinary experience in the forms and rules of grammar; too many outside attractions, which impair the power of concentration. Four students have no difficulty in retaining the essentials.

VIII. *How many new words do you think should be given in each lesson?* ANSWER: the average, as computed from the individual answers, is 14 words.

IX. *How much time do you put on your composition work (English into Spanish)?* ANSWER: the average of the class is 45 minutes. Twenty-nine spend 45 minutes or less, one student requiring only 10 minutes, and three requiring only 15 minutes. Ten students spend an hour or more, one student requiring as much as two hours on the composition alone. It is to be remembered that the composition consists of only 6 or 7 ordinary sentences.

X. *How often do you review the things that you think you ought to review?* ANSWER: 7 students, or 18% of the class, state that they never review. The rest vary from "daily," "twice a week," or "weekly," to "occasionally," "rarely," or "before a quiz."

XI. *Do you think your knowledge of Spanish is increasing, or do you feel that you are becoming more and more confused as we go on?* ANSWER: 13 out of 39, or 33 $\frac{1}{3}$ % of the class, feel that they are becoming more confused. At the date of the questionnaire, or about five weeks after the opening of school, we were working on Lesson XXII of the grammar, and not using any other book.

XII. *Are you taking Spanish because you are interested in it, or only for the credit?* ANSWER: 23 students state that they are really interested, and 16, or 41% of the class, that they are taking Spanish for the credit only.

The conclusions that can be drawn from the preceding six questions are almost infinite and would touch vital spots in language instruction. I shall limit myself to those which seem to me of the most immediate import.

Evidently the scientific student deserves special attention. He is usually interested only in the practical value of languages, and not in their literary or cultural value, is often not interested in them at all, and finds constant memorizing a drudgery and an irritant. He wishes to go straight at the practical acquisition of the language in the shortest possible time and treats grammar as a hostile and deterrent factor. His preference would be for the direct method in its freest application. He would probably prefer to progress by example rather than by principle, though one would expect him to lean more to the side of the acquisition of principles than the ordinary student. My experience with scientific students, indeed, has been such as to persuade me that they are unduly impatient with the learning of language principles. In all probability, there is a good and sufficient reason for this apparent anomaly. In the scientific laboratory, the student proceeds by induction, whereas in the language class, however inductively the grammar or other texts may appear to be arranged, he is forced to accept rules and proceed by deduction. He does not realize, as his teachers must, that the time is too short in class for true and extended induction, that the grammar is really a short-cut, and that the short-cuts which we employ through deduction are indispensable if any appreciable progress is to be made. Nor does he usually understand, as teachers do, that, although methods and principles,—generally few in number,—are the chief aim of elementary scientific courses, they are not the principal aim in language study, the main objective here being a command of the language itself.

Since such is the state of scientific students in language courses, and since they constitute a rather large proportion of the students in each language class in the State universities, it is manifest that, if they must take the languages, the latter ought to be better adapted to their needs and dominant characteristics. Unless we can force scientific students to care for the cultural aspects of language,—a doubtful supposition in the majority of cases,—we ought to try to organize special classes for them, of a highly practical nature, and with stress on scientific subject-matter. If scientific French and German have been found useful, why should not scientific Spanish be equally so? The amount of notable scientific work done by Spaniards,—though underrated by most of us,—need not enter into the question. The problem is a pedagogical, not a scholarly one.

To be sure, the *summum bonum* would be to inoculate the scien-



tific student with "culture" in the language classes, even against his will, if need be. But there is little evidence to show that elementary classes in the modern languages are to any extent cultural, as a rule, and there is good cause for believing that the instruction in them has to be predominantly practical. If that notion contains any measure of truth, why should we not have special elementary classes conducted on scientifically practical lines for the large numbers of scientific students taking the languages either willingly or willy-nilly?

The number of scientific students in the class under discussion and the language troubles natural to them explain in part the slow progress of the class in retaining the essentials thus far studied. Too much memory work is probably the bane of early language instruction. But what can we do about it? Practical language study necessarily means the memorizing of vocabulary, verbs, and, as a result of current student practice, a large proportion of the grammatical rules. It is not in our power to supply students with memories,—would that compact and efficient memory-apparatuses could be placed at our disposal for distribution!—nor can we syncope vocabularies nor reduce verbs, as has been done in English, to but one or two forms in each tense. Unfortunately, we must do our best with the languages as they have been handed down through the ages with their complexities, inconsistencies, redundancies, and subtleties.

The logical remedy, according to the overwhelming evidence of this particular class, appears to lie in the shortening of the lessons. If we are to believe the students, they would have no difficulty with lessons sufficiently short. Nevertheless, it is well, perhaps, not to heed too readily the siren song of the average American college student of the present day. He may be prejudiced! Also, he may not understand what is being done as well as his teacher, and there is a strong possibility that his momentary fear and discomfort are much exaggerated.

After five weeks of lessons which, to my mind, are altogether too short and simple for college students, a considerable portion of the class seems to be growing more and more confused. No doubt that portion of the class is composed mainly of the naturally slow and the scientific students, most of whom can not distinguish the essentials from the non-essentials and think that they can "get" once for all, time without end, each verb, each word, each principle, and each

accent. We teachers, however, know that language is a habit, rather than anything else, that repetition and example are our most effective allies, and that there is no need of being discouraged during the first five or six weeks if many students, even the most earnest and sincere, report that the assignments are much too much for them and that they are in imminent danger of going under. Most of them, as a matter of fact, do not go under, and after five or six weeks more are willing to admit that their dread was premature. What has ailed them to a rather high degree has been a lack of perseverance or "spunk" and, in not a few instances, an unwillingness to admit, even to themselves, that college studies, which require outside work, should differ from high school work, which ordinarily does not demand much outside effort.

The legitimate grievances of slow students may be removed at the start by three simple means: the reduction of composition to a minimum, or the absence of all composition, for the first two or three or even four weeks, the alternation of a practical reader with the grammar,—thus allowing a respite from grammatical accumulations and ample opportunity for reinforcing principles already studied,—and regular weekly reviews. My recommendation about composition is made hesitatingly, and not entirely in accordance with my own preferences, but it is offered, nevertheless, with a view to permitting slow students to get their bearings without too much distraction. The use of a reader two days a week, after students have learned to recognize two or three of the indicative tenses of verbs, I have found a godsend in restoring confidence to the down-trodden, dejected, and forlorn: and its use in this order does not in the slightest imply any diminution of the total amount of work that can be accomplished during the semester. Immediately after conducting the present questionnaire, I tried this plan, which I have followed for a large number of years, and the relief to the students was immediate.

But the most successful means of doing away with grievances and difficulties is, of course, in the final analysis, the bona fide interest in Spanish which we are able to arouse in our students. They come to us under conditions that are deadly to the enthusiasm of the teacher. Forty-one per cent of my class, as I have indicated, are taking the course for credit only. Possibly a slightly larger percentage would be nearer the truth, as the admission is one that students do not like to make, even when writing anonymously. I

must, I suppose, assume that a like proportion is taking Spanish,—and this is surely applicable to other required subjects,—in all the beginning sections. If, then, we have 500 beginning students this year, about 200 are indifferent to our best efforts, long for the dismissal bell, are happy when the end of the semester has come, and most happy when the required hours in language have been completed. How can we interest this heavy, sluggish mass which contaminates the entire body of students in our classes and forces us to a quality of work far beneath what many of us expect to do within college walls? How can we counteract, too, the harmful slogan, “Spanish is easy; I’ll take it,” and the unthinking advice often given by teachers of other subjects whose ethical standards suffer eclipse when, in recommending courses to students, they say, through the desire to captivate the good-will of the student in front of them, “O, yes, you’ve got to take a language, haven’t you? Why not take Spanish? You won’t have any trouble passing in *that*!”

The problem is a big one, and I am not presumptuous enough to try to solve it single-handed. I am sure, however, that the honest way does not lie in emasculating the lessons and murdering an educational hour. Possibly the problem can never be satisfactorily solved, any more than in required French, German, history, the sciences, or mathematics. Possibly our system of requirements, though it might do very well for students in France, who are accustomed to the view that mental discipline is a necessary aim in education, will not work out among American college students, to whom discipline as such is anathema. Possibly the free elective system, now so generally looked down upon, is really the system best suited to our genius and our peculiar kind of democracy, and offers the greatest chance of preventing or minimizing educational waste.

However all that may be, it is obvious that every teacher ought, as an individual, to try to find out as soon as possible just what ails his beginning students. If we knew fairly accurately the most pressing ailments of our beginners, there is a likelihood that we might some day collectively arrive at methods for combatting the initial inertia and apathy which now drag down our standards and sap our teaching energy.

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## MANUEL GÁLVEZ, ARGENTINE NOVELIST

In Argentina during the last few years novels have been an important form of literature. Of the many novelists an outstanding name is that of Manuel Gálvez. Unlike most of the others he devotes his entire time to literature which he considers a serious art.

His first books consisted of verses, *El Enigma interior*, 1907, and *Sendero de humildad*, 1909. The former, as the title suggests, contained poems of a modernista type. It was poorly received by the reviewers. The second volume offered verses of an entirely different sort, realistic sketches of country life and of memories of childhood. In the preface to the second edition, 1920, the author says:—"Era mi libro una reacción contra el parisienismo dominante entonces, y representaba una orientación argentinista y española." During the decade between the two editions of *Sendero de humildad*, poetry in Argentina has become decidedly realistic in character.\*

The centenary of Argentine independence in 1910, followed by labor troubles, focused the attention of Argentines on themselves. Introspection led to much discussion as to the emphasis which should be placed on the different elements of Argentine character, a complex based on the union of the aboriginal races with the first Spaniards coming to the Rio de la Plata, but continuously altered by fresh immigration, not only from Spain but also from the other countries of Europe, especially from Italy.

Gálvez directed his attention to the Spanish element. In 1912 he went to Spain and wrote interesting accounts of his travels which were published in part in Argentine periodicals. Collected in book form, they were published in a volume *El Solar de la Raza*, of which the title indicates the slant given to his observations. The book was dedicated to his Spanish ancestors and to Spain, "la España que es para nosotros, los argentinos, la casa solariega y blasonada que debemos amar." The author's purpose appears in the first chapter.

"Nuestra fuerte y bella patria argentina vive en una hora suprema: la hora en que sus mejores inteligencias y sus más sanos corazones reclaman la espiritualización de la conciencia nacional. . . El inmigrante vencedor mediante su éxito enorme en la adquisición de la fortuna, ha introducido en el país un nuevo concepto de la vida. No traía otro propósito sino enriquecerse, y era, pues, natural que contagiase a los argentinos su respeto exclusivo

\*See article on *Recent Argentine Poets* in *HISPANIA*, Vol. V, No. 3, May, 1922.

de los valores materiales. . . Ahora nos falta introducir el agua de vida que es la espiritualidad. . . Debemos tomar las enseñanzas espiritualistas de España como un simple punto de partida, como un germen que, trasplantado al clima moral de nuestra patria, arraigará en ella con vigor nuevo y forma propia."

Having been misunderstood in some quarters, Gálvez explained in the preface to the fifth edition of the book:

"Se ha dicho, que, en mi admiracion hacia la España vieja, preconizo la resurrección del pasado, el retorno a modos de vivir, de sentir y de pensar, ajenos a nuestro tiempo. Nada menos exacto. Mi admiración hacia la España vieja es puramente artística y literaria. Del mismo modo que comprendo y siento lo que hay de bello en la vida moderna, comprendo y siento lo que tiene de bello el pasado; si he querido evocarlo, no es para que informe nuestra existencia actual ni para que nos sirva de modelo o de guía."

*El Solar de la Raza* is an exceedingly interesting book of travel in Spain written by a man who observes closely and writes entertainingly, qualities that mark his work as a novelist. The Argentine government presented the author with ten thousand pesos by way of stimulus to other writers to produce so good a book. About a year later in 1914, Gálvez published his first novel, *La Maestra normal*. In many respects this is one of his best and will always remain attractive because it depicts aspects of life in the interior of Argentina with realistic faithfulness.

The strength of *La Maestra normal*, as is the case with all Gálvez' novels, resides in the details and not in the plot. This is the commonplace one of seduction. Raselda, the romantic school teacher, was intended by nature for motherhood rather than for the schoolroom. She comes to the old city of La Rioja, situated on the slopes of the Andes, where life has not changed its character in a hundred years. She meets the different social circles of the town, the aristocratic daughters of an old family unable to find suitable husbands and thus condemned to a life of gossip and idleness as well as the women of the lower class that live in the suburbs, the "ranchería", which is one of the characteristic parts of every Argentine city. She becomes involved in the intrigues of the school where she teaches, herself the victim partly of her own incapacity as a teacher and partly of the ambition of another woman who wishes to turn out the principal of the school. As a refuge for her troubles she finds Solís, a young man who had ruined his health in dissipation in Buenos Aires and who had come to La Rioja to seek restoration of both health and fortune. Solís becomes the reader's guide through the intricacies of masculine society, the group of older men that nightly discuss politics in the drugstore on the plaza, the

younger hotheads that plot revolution in the cafe and the still younger men who frequent questionable dances in the ranchería. Some interesting pages are devoted to the description of New Year's Day as celebrated by the Indian population of the town, a curious mingling of Christianity and paganism.

"Los indios cantaban al son monótono del tamborcito:

Año nuevo pacarí  
Niño Jesús Cancharí  
Tintillalli llallincho,  
Corollalli llallincho.

Era un canto doloroso, evocador, bárbaro, pleno de carácter. El tamborcito marcaba el ritmo y las voces entonaban la melodía. El Inca empezaba el canto con su voz gangosa y rota; los demás coreaban.

Solís se había reconcentrado. Aquella música doliente, toda quejumbre y resignación, estaba impregnada de un hondo fatalismo. La amarga tristeza de las razas vencidas penetraba en su alma. . . ; Ah, era preciso que todos los argentinos fuesen una sola raza, que precedieran de un origen común! De otro modo, ¿cómo podía emocionarle a él aquella pobre musiquita? Había algo en la tonada de los indios que venía desde el fondo de los siglos pretéritos, desde lo más profundo de la raza. Si; eran todos los argentinos hermanos de estos hombres, hijos, como ellos, de estas mismas tierras indianas."

Gálvez' next novel, *El Mal metafísico*, is a sad book. In following the fortunes of a poet, Carlos Riga, the reader is taken through the good and bad of Bohemian life in cosmopolitan Buenos Aires. Some of the group of friends succeed; but Carlos Riga is too weak willed to persevere in his plans. Toward the end, in summing up his life and describing his present state, the author says: "Y para olvidar, no conocía otro recurso que el alcohol. Vivía de pequeños préstamos que le hicieron algunos camaradas, de cobrar algunos versos que le debían ciertas revistas; y todos aquellos centavos se convertían en alcohol, engañaban sus penurias, atenuaban sus sufrimientos." After three hundred and forty pages of what might serve as good propaganda against strong drink, the poet is buried.

In this novel appear two personages, José Alberto Flores and Nacha who are the protagonists of Gálvez' subsequent books, *La Sombra del convento* and *Nacha Regules*. The novelist's ambition was to produce psychological studies of character; but, in both, his facility in descriptive detail outruns his skill in psychological analysis.

*La Sombra del convento* is, however, a masterpiece; not for its success in what probably was the author's main intention, the development of José Alberto's character, but for presenting to the

reader a vivid picture of the physical aspect of Córdoba and a clear view of the state of mind of a whole section of its leading citizens.

The writer of this article can personally testify regarding the matter. After spending many days in Córdoba, photographing its picturesque sites, both in the city and in the environs, he came upon a copy of the novel in Buenos Aires. It was like a guide book for fidelity and made him regret that he lacked a copy of the novel during many walks and excursions. José Alberto has returned to his native city after an absence of ten years, largely spent in idleness in Europe. To distract his mind he revisits the scenes of his childhood and youth, sometimes at night to quiet his insomnia. Argentine critics have called the description in the book prolix and even tedious; but they do not seem so to the writer.

The peculiarity of Córdoba resides in the fact that it is the seat of a national university, founded in the year 1613, as a Jesuit college, which has left a deep impression upon the population. On the one hand the city is full of churches and convents with a religious conduct of life among that people that belongs in spirit to a past age. The upper classes and old families form an intellectual aristocracy with traditions that are out of harmony with modern life. The leading daily paper of the city is the organ of this conservative class. Its prejudices, its habits and its reactions to events, Gálvez has set forth in a masterful manner by taking for his plot the courtship by the liberal minded José Alberto Flores of Teresa Belderrain, daughter of a sternly religious father. And he has not overlooked the other members of the family in their conflict with modern ideas. Take, for example, the following graphic picture of home life:

"Los Belderrain se disponían a sentarse a la mesa. Ya habían llegado la señora, el doctor y las tres hijas mujeres; y todos aguardaban de pie, frente a sus sillas, a que vinieran las demás personas de la familia. No tardó en presentarse Ignacio, el hijo mayor, que aquella noche se quedaba a comer en casa de sus padres.

Un lugar continuaba aún vacío; pero nadie se atrevía a mirarlo. Un malestar bien perceptible circulaba en aquel comedor. El doctor Belderrain, con el ceño adusto, los brazos cruzados y apretados con fuerza, tenía los ojos clavados en el mantel. Nadie hablaba una palabra, no se oía el menor ruido, y todos seguían esperando de pie la llegada del que faltaba. La señora, con el rostro inclinada, mostraba un triste aspecto de sumisión y de pena. Las muchachas habían adoptado un aire grave. Por fin, al cabo de unos minutos, el doctor Belderrain movió sus pequeños ojos nerviosos, buscando a la sirvienta. La pobre muchacha, que estaba en el umbral de la puerta no atreviéndose a entrar, tartamudeó, temerosa y como si fuera culpable:

—El niño Francisco Javier no está en la casa.

Belderrain, ásperamente, exclamó:

—¿Por qué no entra? Acérquese.

La criollita, temblando, se acercó, y entonces el doctor, señalando con el brazo rígido y extendido el lugar vacío, ordenó:

—Saque ese cubierto y no vuelva a ponerlo nunca.

La señora levantó los ojos hacia su marido como rogando; pero al encontrarse con la mirada conminatoria y dura de Belderrain, bajó la cabeza dolorosamente. Mientras tanto, todos se ponían en actitud de recogimiento. El doctor Belderrain se persignó, su mujer y sus hijas hicieron lo mismo, y en seguida se sentaron a la mesa, sin hacer casi ruido. La muchacha empezó a servir.

The missing person was the youngest son, who was thus formally expelled from the family because without his father's consent he had gone to Buenos Aires, a city which in the doctor's opinion deserved the punishment of Sodom and Gomorrah. He had been a member of the Argentine Congress when it adopted the law permitting divorce. In consequence he had resigned and since that date, no newspaper from the city had been admitted to his house, where none was read except the Catholic daily published in Córdoba. The man's loyalty to the Jesuits is emphasized by the names of his children, to whom he is extremely harsh. To the three unmarried daughters he used to say: "No hablen de novios; hablen de santos." Naturally José Alberto's suit of Teresa runs into difficulties. One night a priest hears him speak lightly of religion. Word is taken to Belderrain that José Alberto is an unbeliever and Teresa, after a stormy interview with her father, is clapped into a convent. The shadow of the convent having thus descended on José Alberto's love affair, he rages against the Jesuits publicly, thus increasing his sins in the opinion of Belderrain. Only by conversion to religion is José Alberto able to get Teresa out of the convent. Hostile critics of the novel question the sincerity of such a conversion. Anyhow, the stern father is satisfied and dies begging the pardon of the young couple with whose happiness he had interfered.

The contrast between the traditional in Córdoba, "la docta ciudad," and the liberalism of the young is cleverly brought out in the chapter in which José Alberto makes his declaration of love to Teresa. The eighth of December, being the festival of the Immaculate Conception, a doctrine especially dear to the Jesuits, is the day when degrees are conferred at the university, the "casa de Trejo," as the students have irreverently nicknamed it after the founder.

"No había en Córdoba otra ceremonia más solemne. Todos los años la ciudad esperaba ansiosamente aquel día que parecía justificar ante el mundo



la condición de docta con que ella se juzgaba a sí misma. En cada antigua familia era aquella una fiesta propia. ¡Como que desde los viejos tiempos en que el obispo Trejo fundara la Universidad Magna de San Carlos, no había apellido de tradición que no aumentase sus blasones, año por año, con un nuevo título doctoral!

José Alberto había presenciado varias veces aquella fiesta. Pero esta vez tenía nuevos atractivos para él. Ante todo, sabía que iba a encontrarse con Teresa y que allí le sería fácil hacer que sus palabras y sus ojos revelasen lo que ya no cabía en su corazón. Además iba a hablar Ignacio, quien le anunciara y le recomendara su discurso.

José Alberto paseaba sus ojos por el gentío que desbordaba del claustro, y se asombraba de no conocer a nadie. La concurrencia era casi toda gente joven: mocitos y niñas, que tomaban la grave ceremonia como simple reunión social. Habían convertido a la austera y docta casa de Trejo, que tuvo como primeros profesores a los padres de la Compañía, en lugar amable, donde la juventud se sentaba alegremente alrededor de triviales mesitas que afrentaban con su olor a confitería y a kermesse, la soledad pensativo del viejo claustro. En el jardín, rodeado por una alta verja cerrada, se apiñaban aquellas mesas donde los jóvenes, flirteando, se disponían a gustar helados y palabritas amorosas en lugar de discursos académicos. Hasta la estatua del obispo Trejo se hallaba circundada de mesitas. Era una adominación."

When Doña Dolores and her three daughters, Lolita, Teresa and Asunción arrive, José Alberto joins them. Asunción refuses to go into the hall of ceremonies, though her brother is the orator of the occasion.

"—Va a hablar Ignacio, es un deber, es un deber—repetía Lolita, indignada, no tanto por la negativa de Asunción, en sí misma, sino por sospechar que su hermanita quería ir al jardín o a los altos para flirtear cómodamente.

Doña Dolores, aflijida y temerosa, no osaba hablar. Pero como ella no podía dejar de oír a su hijo, pues a eso solamente había ido, ni tampoco podía andar paseando por los claustros como las muchachas, entró seguida de Lolita, que escuchaba a su hermana menor miradas apocalípticas. Asunción, apenas notó que su madre y Lolita no podían retroceder, tomó de un brazo a Teresa—¡capaz de querer entrar!—y la llevó al jardín. José Alberto siguió a las dos primas del lado de Teresa, que estaba encarnada por la acción, detestable, según ella, que habían cometido.

—¡Si encontráramos alguna mesita!—exclamó Asunción, con gran alarma de Teresa.

Entraron en el jardín. Y después de buscar un breve instante, encontraron una mesa pequeña, como para dos personas, donde se hallaba un cortejante de Asunción, que reservaba el sitio para ambos. La mesita quedaba bajo la estatua del obispo Trejo, del lado de la puerta del salón de actos. El cortejante de Asunción trajo dos sillas más, y los cuatro se sentaron.

La ceremonia debía haber comenzado, porque las gentes, agrupadas a la puerta, siseaban a los del patio y de la galería para que callasen. El primer

discurso era el del rector; luego venía el del nuevo abogado, y, por fin, el de Ignacio, en representación del claustro de profesores y del cuerpo académico.

—Sis. . . ; Silencio!—gritó una voz colérica.

En el jardín algunos dejaron de hablar, pero en cambio hacían ruido con las cucharitas al revolver el azúcar en las tazas o tomar los helados. José Alberto y Teresa fueron de los primeros en callar. Pero el silencio, lejos de perjudicarles, les fué, paternal y cómplice, harto propicio. No pudiendo hablar se miraban, y con los ojos se decían un mundo de cosas. José Alberto tenía miradas audaces, que, cargadas de amor y de promesas, llegaban hasta lo más hondo del corazón de su prima. Pero ella, vergonzosa y tímida, apenas se atrevía a poner los ojos en él. Bajaba la vista y se dejaba mirar, sintiendo en sus mejillas ruborizadas posarse como un beso la fuerte mirada masculina.

De pronto, Asunción comenzó a reírse. Reía como si la hicieran cosquillas, y no tardó en ahogarse. José Alberto miraba hacia todos lados buscando el motivo de tan intempestivo reír.

—¿Asunción! Te están mirando—decía Teresa.

—¿Qué es lo que hay, Asunción? ¿Qué pasa?—preguntaban José Alberto y el festejante.

—Soy de lo más tentada—dijo Asunción, tratando de ponerse seria.

Pero en seguida estalló de nuevo. Interrogada, acabó por declarar que se reía de imaginarse la rabieta que estaría pasando Lolita.

En este momento llegó del salón rumor de aplausos monótonos, académicos, acompasados: los aplausos rituales y fríos que el público solía agregar a las frases finales del rector. La gente se agolpó a la puerta, y, en seguida, nuevas oleadas invadieron la galería. Asunción se fué con su amigo; Teresa se había opuesto; no por Asunción, pues todas lo hacían, sino por temor de quedarse sola con su prima. Pero no se atrevió a decir nada, y apenas si denunció sus temores un grado de rubor más.

Quedaron solos Teresa y José Alberto."

José Alberto takes advantage of the opportunity to declare his love to Teresa. Their conversation is interrupted by the applause which greets Ignacio's speech, inveighing against modern science. They go and stand where they can listen. When he finishes:

"José Alberto y Teresa se vieron empujados por la gente que buscaba el patio para desahogar la sofocación y el entusiasmo. Los académicos abrazaban a Ignacio. Misia Dolores y Lolita venían hacia la puerta, para esperar a Ignacio, a quien en ese momento su padre le daba un beso en la frente. Se reunieron los cuatro. Misia Dolores estaba conmovida por aquella fe de su hijo y aquel éxito clamoroso, y Lolita parecía orgullosa de aquel hermano que no transigía con el mundo.

—¿Y Asunción?—preguntó Lolita, volviendo a su rostro habitual.—¿Dónde está? ¿Cómo la dejaste sola?

—Asunción debe estar con. . .

Un gran murmullo que venía del claustro le cortó la palabra. Algunos hombres corrieron. José Alberto se asomó a la puerta. Era una discusión

violenta promovida por el discurso de Ignacio. Un minúsculo grupo de liberales había protestado en voz alta contra las ideas del orador. Las consideraban una vergüenza para la Universidad, una ignominia. Uno de ellos se había trezado en discusión con dos admiradores de Ignacio. Se oían, en el tumulto, algunas palabras: ultramontano, anarquista, fraílón, enemigo de la sociedad. La gente se había arremolinado, y los liberales, vencidos por el número, se retiraron iracundos y superiores."

As a matter of history, in 1918, within a year of the time when Gálvez wrote these words, the students at the University of Córdoba went on strike demanding the modernization of their studies and the secularization of the control of the University. The turmoil, lasting several months, was marked by some incidents. One night the students tied a rope around the neck of Bishop Trejo's statue and with the help of an automobile succeeded in pulling the heavy bronze from the pedestal, toppling it over on its side. On another occasion, about seventy-five students barricaded themselves inside the University building where they remained several days before they were dislodged by troops. Finally the authorities in Buenos Aires intervened and the students' demands were granted.

The year 1919 was occupied by Gálvez in writing his next novel, *Nacha Regules*, which has proved the best seller of them all, perhaps because its theme, the redemption of a woman by love, attracted the public in Buenos Aires. Nacha is the woman who attempted the rehabilitation of the drunken poet in *El Mal metafísico*. In this story of her subsequent life, she attracts the attention of Monsalvat. He is a man with some property, a lawyer by profession, who has read many books on sociology. Witnessing the brutal dispersal of a socialist procession whereby the police leave some dead and many hurt, he inclines to rebellion against the social system. At an evening party when one of the guests voices his approval of the shooting, Monsalvat is unable to withstrain his indignation. After addressing some remarks to the company, he says to the lady beside him:

"Yo no sé cómo todo ese mundo de abajo no ha venido todavía a exterminarnos, a degollarnos en masa. Es la justicia que merecemos. Viene con lentitud, señora, pero ya llegará. Vaya preparando usted un lindo escote para ese día. Donde ahora siente el calorcito de las perlas, sentirá el filo de un sable."

During the excitement caused by his talk, Monsalvat departs. He devotes his time to practicing what he has been preaching. The property that gave him his income consisted of a tenement house, one of the dreadful kind in Buenos Aires which the people call a

"conventillo," where, according to Monsalvat, ten human beings live in one room. He mortgages the tenement with the intention of remodeling it into a modern apartment house for the same tenants. He meets their opposition since they cannot understand his purpose. He proposes marriage to Nacha, partly because he thinks he is in love with her and partly because he believes that he is expiating some part of the evil that men have done to women. She is too decent to accept his offer and avoids him, though he hunts for her through all the evil resorts in the city. One of his friends finally finds her working in one of the large department stores, leading a respectable life for his sake. She loses her place because she breaks a manikin which she has been ordered to carry up several flights of stairs. The burden had been too great for her strength and she had fainted and fallen. While she lay on the floor, a superintendent stood over her with a watch in order to deduct the time from her pay, a warning of course to the other clerks. Monsalvat continues his social service by giving lessons to illiterate workmen. Finally he suffers a nervous breakdown after a complete loss of his property and the kidnaping of Nacha by a former lover and his gang of "compradritos," Buenos Aires toughs. He is taken to a sanitarium by his friends.

After she escapes, she finds Montsalvat by accident, just before the man suffers the loss of his sense of sight. She had inherited her mother's boarding house which gave her a living. When Monsalvat is totally blind, she tries first to find a specialist who can restore his vision. When that hope proves vain, she offers a final solution of the problem in these words:

—Una vez . . . más de un año . . . me pediste . . . una cosa. Yo entonces me negué. Me negué . . . queriéndote en el alma . . . para no inutilizarte la vida. Lo diste todo por mí . . . lo perdiste todo por mí. Ahora, yo puedo pedirte aquello mismo.

Calló. Instantáneamente vió lo que era Monsalvat: un hombre enfermo, ciego, que nunca podría trabajar lo suficiente para vivir con holgura; un hombre solo, sin nadie en el mundo; un hombre sin más porvenir que su tristeza y su noche. Pero entornó los ojos y continuó:

—Ahora . . . yo quiero . . . que te cases conmigo.

An epilogue consigns Monsalvat and Nacha to the oblivion of a third rate boarding house, whose atmosphere is purified by the spirituality and social enthusiasm of the blind man. May their good work continue; and their author leave them in oblivion!

Yet the novelist ought to reckon Monsalvat as his most successful creation. From his preface it is clear that Gálvez desires to be

counted among the psychological novelists, portraying character rather than narrating events. Monsalvat's point of view regarding society gives his character unity because he clings to it, though it brings him by degrees to ruin. He is conscious too of his downfall. Summoned by the police to report to them about a certain matter, instead of being interviewed privately, Monsalvat recognizes that he has become a social outcast. Still he clings to his determination and acts consistently. The reader feels that the portrayal of Monsalvat brings him close to reality; so close, in fact, that some have paid Gálvez the compliment of ascribing to him Monsalvat's social ideas, a notion that the novelist denies.

Gálvez' ~~first~~ novel, *La Tragedia de un hombre fuerte*, lacks unity. The author feels the defect, for in his preface he speaks of "este libro—que no es precisamente una novela". One of the characters is Asunción, youngest daughter of Doctor Belderrain, who appears as the wife of Victor Urgel. Having developed the traditional piety of her family, her husband has lost interest in her, because he is a modern man, "ayanquizado", at outs with the traditional. The first chapter, describing his maiden speech as a congressman setting forth his views on Argentina's position in the world war and attempting to take a personal stand independent of all parties, is the best in the book. The conflict with his wife, however, which might have been the whole story, is only a very minor part of it. The tragedy of the strong man is that, despite his energy, he has a "romantic" streak in his character. He needs the support of a woman, but is unable to find it among the four to whom he makes love, nor in the fifth, his wife. But we need take no more interest in him than the author takes. He is merely a foil to bring out different female temperaments as we are told in a confidential preface.

"He querido encerrar en este libro—que no es precisamente una novela—un momento de la transformación espiritual de nuestro país. Me ha parecido que esta transformación se revela, más que en ninguna parte, en las actuales ideas morales sobre el amor y en las costumbres que con él se relacionan más o menos directamente. He realizado una larga y difícil encuesta para llegar al dominio del tema, documentándome con la misma seriedad con que lo hice siempre. . . . Nada dejé a la casualidad. Así, el personaje central ha debido ser provinciano para sentir agudamente el conflicto entre lo estático de las provincias y lo dinámico de Buenos Aires. Debió ser casado—con lo cual no ignoro que le quito simpatías entre mis lectoras—para que resaltase la valentía y decisión audaz de alguna de las mujeres que le amaron. Y he debido hacerle

un hombre de acción para que encarnara un prototipo de argentino moderno, ayanquizado por una parte, y, por otra, un tanto romántico."

The reader lays down the novel unconvinced that he has been reading anything specifically Argentine. The female characters are general types of passion, like some of Mathilde Sarao's; persons constructed by the cerebral activity of the author rather than observed from life.

A novel depicting the conflict into which a woman with the traditional Argentine education is thrust when she comes into contact with the rush of modern life is yet to be written. The part devoted to the traditional would be the most interesting section of the book. Well done, it would become as classic as Sarmiento's *Recuerdos de Provincia*. Gálvez has the talent to write such a novel.

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## PERUVIAN LITERATURE

The literary history of Peru may be divided into four periods of unequal length and importance. The first extends from prehistoric times down to the conquest of the great empire of the Incas by the Spaniards under the leadership of Pizarro and Almagro. In this period the ancient Peruvians reached their highest point of development along political, economic and cultural lines in the years just preceding the overthrow of the Inca theocracy, and it is to the Spanish conquerors and colonists that we owe for the most part what knowledge we have of the indigenous products of a literary nature. The second period (1535-1810) covers the long colonial régime during the greater part of which Lima with its viceregal court was the literary as well as political center of the Spanish colonies in South America. Then came the comparatively short period of the Wars of Independence (1810-1826), at the end of which Peru was put into possession of the political freedom that had been gained from Spain by the combined efforts of the Liberator of the North, Simon Bolivar, and the Liberator of the South, José de San Martin. The fourth period, the hundred years of national independence, is the most important and demands the greater part of our attention.

### PRE-HISPANIC PERIOD

Of all the races indigenous to the American continent none had made greater progress toward civilization before the coming of the Europeans than the Peruvians. The only race that could be considered a rival for first place was the Mexican, superior in some ways, inferior in others. Politically, the tribal confederation of the Mexicans, dominated by the Aztecs, was a much more primitive organization than the great Peruvian empire, in which, under the ecclesiastical control of their Inca rulers, many millions of people were enjoying the advantages of a communistic form of government of the best type. Economically, too, the Peruvians had made greater progress: the domestication of animals, agricultural improvements, the development of the art of weaving, metal work, pottery, these stand as proof that if they had not yet attained a state of civilization they were very close to it. In one important particular they were surpassed by the Aztecs: the system of picture writing

invented by these would soon have developed into some kind of an alphabet, and if the discovery of an alphabet is indicative of the passage from barbarism to civilization, the Aztecs were nearer this goal than the Incas. The Peruvians had not discovered the art of writing; they did not use pictographs or hieroglyphics for the keeping of records or the preservation of literature. Archeologists with much labor and patience have been able to decipher many of the hieroglyphic tablets of the Aztecs and Mayas and have translated records of events and even fragments of literature; they have not yet succeeded in deciphering the meaning of the Peruvian *quipus*, the knotted cords and fringes of different colors by means of which the wise men, known as *Amautas*, preserved their records. It is quite apparent that the *quipu* could be of considerable service for the reckoning of accounts; and as such it is still used by illiterate Indians in certain parts of Peru. It could be used, too, for the recording of simple facts and events; its value for the preservation of literature is highly problematical.

Not having discovered, then, the art of writing by means of letters or hieroglyphs, the ancient Peruvians did not have a written literature. They did have, however, their poets and dramatists. The early chronicles of Spaniards and hispanicized Incas offer sufficient testimony to this fact and there are extant poetical compositions that undoubtedly antedate the coming of the Spanish. These chroniclers tell us that certain of the *Amautas* or wise men were the official poets, the *harahuccs*, who dedicated themselves to the art of poetry or its preservation by tradition. The most popular form of poetry was the *yarahui*, treating of historic events, heroic deeds of the kings or other Incas, or giving lyric expression to amorous emotions. Most of the poems preserved are of this last class, so that the *yaravi*, the Spanish form of the word, has come to mean a love lyric. It has been imitated successfully by Peruvian poets of the nineteenth century.

Quechua, the language of the most important race conquered by the Incas, had already become the official language of the Empire and is still the language of many Peruvian Indians. It was a flexible language with a rich vocabulary, well adapted to the needs of poetry and drama. The conciseness of phrasing and the directness of image that seem characteristic of Quechua poetry should appeal to our Imagist poets.

References to plays that were popular in Peru before the arrival



of the Spaniards are to be found in the early chronicles; unfortunately these plays have disappeared. Of the few that are still extant all but one would seem to have been written after the Spanish conquest. Translations of Spanish plays or original compositions written by priests as an aid to the teaching of christianity can hardly be considered as examples of Quechua dramatic literature. The one exception, *Ollanta*, has divided all students of ancient Peruvian life and culture into two opposing camps: on the one side are those who hold the theory that this drama was composed in pre-Columbian times and is therefore proof of the advanced culture of the ancient Peruvians; on the other side is the smaller group of more scholarly writers who refuse antiquity to this Quechua play and hold the belief that it was composed after the conquest, even as late as the 18th century.

Quite aside from the date of its composition, *Ollanta* is an interesting play in its subject matter and in the manner of treatment. The action turns on the love of a chieftain of humble birth, Ollanta, for the daughter of the great Inca Emperor Pachacutic, who reigned during the first half of the 15th century. The audacity of one not of the Inca race in daring to gain the love of a princess of the royal blood is punished with dismissal from the court and the princess is thrown into a dark dungeon. In his resentment Ollanta gathers about him an army of rebels, fortifies himself in a stronghold about twelve leagues from Cuzco and defies the Inca Emperor. After many years he is captured, treacherously, and is taken back a prisoner to Cuzco. In the meantime the daughter of Ollanta and the princess has discovered her mother's imprisonment, and Tupac Yupanqui, the new Inca Emperor, is persuaded to pardon the lovers and bless their marriage.

The play consists of three acts and many scenes. The action shifts frequently between Cuzco and the fortress Ollanta-Tambo, about twelve leagues distant. The form is poetic, the usual verse containing eight syllables. The variety and complexity of the rimes and the rhythm of the verses show the author's mastery of the resources of a flexible language.

The oldest manuscript of the play is that of a Spanish priest, Dr. Antonio Valdés, who lived in Peru in the second half of the 18th century. Whether he took it down from oral tradition, or copied it from an old manuscript, or was himself the author of the play, is still a matter of controversy; until this question is settled the historic

importance of the drama is uncertain. A scholarly presentation of the whole matter is to be found in an article by Professor E. J. Hills, "The Quechua Drama, Ollanta," *Romanic Review*, April-June 1914. After a careful analysis of all the evidence for and against its antiquity, Professor Hills gives as his conclusion that it could not have been composed before the Spanish conquest, that the weight of evidence favors the eighteenth century as the date of its composition and Valdés as its author.

## II. COLONIAL PERIOD

During the first years of conquest and colonization literary production or indeed any kind of intellectual activity could hardly be expected. The overthrow of the Inca dynasty, the subjugation and conversion of the Indians, the civil wars that grew out of the selfish rivalry of the Spanish conquerors, the organization of the political and religious machinery of government left little time for literary pursuits. The surprising thing is that attention should have been given to intellectual matters so early in the life of the colony. Lima, the capital of the Vice-royalty, had not yet twenty years of existence when in 1551 the University of San Marcos was founded by a royal charter with all the rights and privileges of the famous old university of Salamanca. Founded eighty-five years before the oldest university in the English colonies, San Marcos has exerted a strong influence upon the intellectual and cultural life of Peru for almost four centuries and possesses an abundance of traditions of which any nation could well be proud. The first printing press was set up in Lima in 1583 and at least ten books printed before the end of the sixteenth century have been preserved for the delight of bibliophiles. Most of the ten have to do with the religious instruction of the indigenous Peruvians; only one belongs to literature, an epic poem dealing with the conquest of Chile.

Poetry was cultivated in the second half of the sixteenth century but without any notable success. The epic poems treating of the conquest were quite unworthy of the heroic deeds they celebrated and were immeasurably inferior to the great epic in which the Spanish poet Ercilla made famous the wars between the Spaniards and the Araucanian Indians of Chile.

It is in prose literature that we find adequate treatment of the heroic exploits of the *conquistadores* and of the Inca civilization that had to give way to that of Spain; and it is fitting that the one who

was able to treat this epic material with truly epic splendor should be a descendant of the two races. Garcilaso de la Vega, known as the Inca to distinguish him from the Spanish lyric poet of the same name, was the son of a Spanish conqueror and a princess of the royal line of Incas. Born in 1539 in the Old Inca capital, he had access to documents of a transient nature and was able to obtain orally from those who had taken part in the stirring events of the conquest valuable material for his chronicles. The greatest of these, a recognized literary masterpiece, was his *Comentarios Reales del Perú*, published in two parts, one being a commentary on the history and civilization of the Incas, the other giving the story of the Spanish conquest and consequent civil wars.

The scientific investigations of modern historians have weakened Garcilaso's reputation as an historian and much of the responsibility for the many misconceptions that have long been current regarding the civilization of the Incas has been put upon his *Comentarios Reales*. His glowing account of the political and social conditions in Peru under the rule of his maternal ancestors, his creative imagination and ardent enthusiasm, his literary ability as a master of Spanish prose gained for his most important work an unwarranted place of importance among the chronicles treating of Peru. These same qualities make of it a literary masterpiece. Combining as it does the local color and spirit of the indigenous Peruvians with the best elements of Spanish prose literature, it is one of the most genuinely American productions of the New World.

During the latter part of the sixteenth century and the first years of the seventeenth many eminent Spaniards living in Peru composed poetry of considerable value; although their productions do not belong to Peruvian literature, their influence was important in the cultivation of literature by the creoles, native Peruvians born of Spanish parents, and of the *mestizos*, Peruvians of mixed Spanish and Indian descent. Among these *criollos* and *mestizos* two have attracted much attention because of the high literary qualities of their poetry and because of the inability of literary historians to establish the identity of the authors. The two poems in question, *Discurso en Loor de la Poesía* and the *Epístola de Amarilis a Belardo*, were each signed with a feminine *nom de plume*. The first presents with much learning and poetical insight a treatise on the art of poetry in the abstract and a critical commentary upon the art as it was then practiced in Peru. Until recently there was little

doubt that the author was a woman. Recent critics are inclined to doubt that a woman could have possessed the remarkable learning and literary ability evidenced by the poem in an age and country in which no attention was given to the education of women. It has been suggested that a Spanish poet living in Peru, Diego Mexia, whose praises are sung in one part of the poem, was the author. A comparison of its literary qualities with those of Mexia's poetry gives weight to the contention that he himself was the author and that self-laudation was the reason why he concealed his identity under the pen-name Clarisa.

The second poem, in the form of an epistle, expresses with deep emotion and fine poetic sentiment the love of a Peruvian woman for the great dramatist-poet of Spain, Lope de Vega. If it was indeed composed by a woman, Peru might well boast of a poetess equal to the Mexican nun Sor Juana Inéz de la Cruz. There are critics, however, who seem to delight in taking romance out of literary history, and one of them has recently advanced the opinion that the author of the poem was not a woman living in the small Andean town of León de Huánuco, that it was written by one of the male admirers of Lope de Vega, who thus wished to gain the dramatist's attention by appealing to his well-known gallantry. The poem drew an interesting response from Lope and remains, whoever its author, one of the most genuinely poetical compositions of the colonial period.

The seventeenth and eighteenth centuries offer proof of a great expenditure of literary energy and learning with very little of permanent value to show for it. There are two main reasons for these disappointing results. The literature of Peru naturally reflected the bad literary taste that was already undermining the literature of the mother country in the seventeenth century and preparing the way for the utter decadence of the early eighteenth. The affectations, the intentional obscurities, the far-fetched conceits and other evidences of literary bad taste known as Gongorism passed readily from Spain to her colonies in America and made difficult, if not impossible, the production in Peru of literature worthy of permanent record. The second adverse influence was the complete domination of the Roman Catholic Church in the intellectual and spiritual life. Through its very efficient instrument, the Holy Inquisition, the church succeeded in suppressing all natural spontaneity, all vigor of sentiment and imagination. The strict censorship in the importation and printing of books kept new or unconventional ideas

from becoming current and the risk of facing the tribunal of the Holy Inquisition on the charge of heresy made unpopular any attempt to express such ideas. Personal freedom of action was permissible if kept within the limits of outward conformity to the orthodox teachings and formalities of the Church. This suppression of originality and productive thought was accompanied by other conditions unfavorable to serious literature. The exclusion of creoles and *mestizos* from government positions discouraged ambition in the great majority of educated people in the country; this and the concentration of wealth and luxury in the viceregal capital made it easy for the native aristocracy to spend their time and energy in voluptuous ease and wholly sensual pleasures.

Because of the absolute control of the Church in all matters intellectual and cultural, and because of the atmosphere of luxury and frivolous enjoyment, the production of literature came to be merely an intellectual pastime, a kind of mental gymnastics. Gongoristic poets tried to outdo each other in literary technique, in novelty of expression and cleverness of conceits; pedantic prose writers made a great show of learning in their ceaseless repetition of conventional ideas, the only ones that the ecclesiastic censors would permit them to print.

Near the end of the seventeenth century we come unexpectedly upon a refreshing vein of spontaneous poetry, realistic and satirical. The author, Caviades, saw the humorous side of life in the viceregal city and put down what he saw with the malicious wit that has come to be considered the most notable characteristic of Peruvian literature. The keen shafts of satire that he directed fearlessly against Gongoristic poets and pedantic prose writers, against those high in authority in church and state, against the sham and hypocrisy of the life of his time circulated surreptitiously in many manuscript copies.

This vein of genuine poetry soon petered out. The eighteenth century saw some improvement in literary taste through the imitation of neo-classic models, but the other adverse conditions remained, some of them in aggravated form. The ecclesiastic censorship continued its repression of all originality or independence of thought; life in the colonial capital became more ostentatiously ceremonial; materialism reigned supreme. The wealth that had accumulated in Lima during the long period in which the political power of Spain in South America had been centralized in that city accustomed the

people to a luxurious mode of living equal to that of any European city. Under the cloak of religion flourished all the vices of a materialistic age. The viceroys, some of them poets themselves, encouraged literature and the fine arts with their generous patronage. An abundance of poetry was written; lacking spirituality and wholly artificial, it has little interest for the modern reader. Of the many writers that lived in Lima during the first half of the eighteenth century, the most eminent was Peralta Barnuevo, looked up to by his contemporaries as a universal genius. Encyclopedic in the extent of his learning, he displayed in the seventy volumes of his prose and poetry the omnivorous intellectual curiosity of the French philosophers; unfortunately his affectations and pedantry vitiated all his voluminous work in letters and science.

If only one name is to be mentioned for the second half of the eighteenth century, it will be that of a man whose contributions to literature were slight, but one whose brilliant intellectual gifts and picturesque career attracted much attention throughout the literary world. The name of this man, perhaps the most famous Peruvian of the Colonial Period, was Pablo de Olavide. On reaching manhood he went to Spain; there his striking personality and brilliant accomplishments gained for him the friendship of the powerful Conde de Aranda, through whose influence he rose rapidly in political and social life. The rapidity of his rise and the honors that were given him so lavishly aroused much jealousy, so that when he was accused of heresy before the Holy Inquisition because of his sympathy with the French philosophers, he had many enemies ready to attack him. He was convicted and thrown into prison. Escaping, he made his way to France, where he was received with open arms by Voltaire, Diderot and other men of letters; and a few years later the Convention bestowed upon him the title Citizen of the Republic. Later he repented of his free-thinking in religious matters, withdrew from the world and in the disillusioned retirement of his last years devoted himself to literature. His writings were widely read, less for their intrinsic worth than for the interest aroused by his agitated life, the dramatic vicissitudes of his political career, his intellectual and social triumphs. The most important of his literary productions were a treatise in prose, *El Evangelio en triunfo o historia de un filósofo* and a collection of religious poems, *Poemas Cristianos*.

Toward the end of the eighteenth century a notable improvement took place in the intellectual life of Peru. With the expulsion of the

Jesuits in 1767, the censorship of the Church became less strict; the infiltration of new political and philosophical ideas stimulated the studies of scientists and scholars. The institutions of education were reformed and scientific and literary societies came into existence. A good beginning in periodical literature was made by *El Mercurio Peruano*, a notable publication that has continued intermittently down to the present day.

### III. WARS OF INDEPENDENCE

In most of the South American countries the struggle for independence was productive of much patriotic poetry and political writing during the years from 1810 to 1825. Such was not the case with Peru. Lima enjoyed many privileges as the capital of the oldest viceroyalty; colonial traditions were most deeply rooted there; the need of political independence was not so keenly felt by the pleasure-loving Limenians, the majority of whom were more interested in social activities, in material and aesthetic pleasures than in political affairs. Had the patriotic leaders in the cause of independence in the other parts of South America not believed that the complete emancipation of the whole continent from Spanish rule was the only basis of permanent independence of any part of it, Peru would have remained for many years a Spanish colony. Peru did not declare its independence until the great Argentine patriot, San Martín, had arrived with his liberating army from the south. Until then the Peruvians who desired independence were helpless in the presence of the strong royalist forces concentrated in their country, the stronghold of Spanish power in America. The vigorous campaign of San Martín, followed by that of the Liberator of the North, Simón Bolívar, brought to a successful conclusion in 1824 the Wars of Independence, gave political freedom to Peru and established the permanent independence of all the Spanish colonies in South America.

Although the great majority of Peruvians were at first indifferent to independence, there were some who were willing to sacrifice their lives to its cause. One of these was a young poet of Arequipa, Mariano Melgar, executed in 1814 in his twenty-third year for the part that he had taken in an unsuccessful rebellion against Spain. He did not live long enough to get beyond the experimental stage, but the fine melody and delicacy of sentiment in his love poems and elegies were such as to give promise of high literary achievement.

He was most successful in his *yaravies*, written in imitation of the indigenous Inca love poems of the same name.

Peru has a share at least in the glory of the greatest poet of the Wars of Independence, José Joaquín Olmedo, one of the most inspired poets that Spanish America has yet produced. Born in Guayaquil when that city belonged to the Peruvian viceroyalty and educated in the University of San Marcos, he wrote much of his poetry in Peru; but his native city became later part of the Republic of Ecuador, so that Ecuador has now good right to consider him her most illustrious son.

No other writers of the brief period from 1810 to 1825 need be mentioned. With the final withdrawal of Spanish troops from Callao in 1826, the life of Peru as an independent nation began. The fourth period in its literary history, coinciding with the century of national independence, is, as might well be expected, the richest in literary production.

*(To be Continued)*

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## FACILITIES FOR THE ADVANCED STUDY OF SPANISH

(A Paper Read at the Fifth Annual Meeting of Our Association Held in Washington, D. C., December 31, 1921.)

We all know, and a few of us remember, that something happened to the study of Spanish shortly after the year 1898. Prior to that date, the teaching of Spanish occupied a position similar to that now held by Italian. The language was taught in very few high schools, and although included in the curriculum of most of the larger colleges, it was studied for a year, or at most two years, by a small group of upper classmen, who had completed the requirements in Greek, Latin, French or German. The traditions of Spanish studies, of which we are justly proud, were carried on by a few scholars of the first rank, such as Ford at Harvard; Lang at Yale; Marden, then at Johns Hopkins; Rennert at Pennsylvania; Schevill, then at Yale; and Fitz-Gerald, the youngest of the group, who was then at Columbia. The grammars that were used in those days, Ramsey's or Knapp's, served to acquaint students with a knowledge of Spanish forms and syntax, and to prepare them to read literary texts with the least possible delay.

By the terms of the Treaty of Paris, Porto Rico, Guam and the Philippine Islands were ceded to the United States, and we assumed for a time a protectorate over Cuba. Linguistically speaking, this involved direct responsibility for nearly a million Spanish-speaking persons in Porto Rico, for over seven millions in the Philippines, where the previous language of administration was Spanish, and temporary supervision over a million and a half Spanish-speaking persons in Cuba. For the first time in our history, the United States was confronted with the problem of ruling peoples speaking a foreign tongue, and whose traditions and institutions differed radically from our own. At the same time, the commercial opportunities offered to the United States in Spanish America forced themselves upon the attention of the public. The registrations in our Spanish classes increased more rapidly than did the number of instructors to take care of them, and students presented themselves with the avowed purpose of learning to speak Spanish in order to be able to prepare for careers in foreign trade. Quite unexpectedly, and perhaps with some reluctance, we were obliged to recognize that

Spanish had become a "practical" subject. This admission required a revision of our methods. If our students actually wished to learn Spanish, it was no longer possible to race through a grammar in order to try to appreciate the humor of Sancho or the generous idealism of Don Quijote in the second semester of the first year. And if the speaking of the language was to be insisted upon, we were forced to make haste more slowly. Before long, students presented themselves who had devoted two years to the study of Spanish in some progressive high school and who asked what advanced work they might take in college. Most of us were obliged to advise them to transfer their interest to one of the ancient languages, or to French or German, with the lame explanation that we were only prepared to offer an elementary course, or at most, two years, of Spanish.

During the period preceding the Great War, there was a marked increase in our political, commercial and even intellectual relations with the republics to the south. The Caribbean, in particular, came to be regarded to a large degree as an economic dependency of the United States, and American commerce in that region grew to such an extent that we successfully challenged the commercial supremacy that had been divided between Great Britain and Germany. The construction of the Panama Canal increased the importance of our relations with Spanish America, and all these factors combined to support a claim, which could not possibly have been successfully debated twenty years before, that both for purposes of foreign trade and for good citizenship in the broadest sense, it was imperative that a large number of our young people in schools and colleges should have adequate training in Spanish. In order to provide this adequate training for the students who came to us in ever-increasing numbers, it was necessary to write new text-books and to adapt our instruction to meet the demand, real or fancied, for "usable" Spanish.

In many respects, we may feel proud of what has been accomplished in the last twenty years. We are no longer playing before small audiences. So far as the work of the first two years is concerned, we are playing to capacity houses, and I have seen some classes where there was "standing room only" during the first month. Spanish is now regarded almost everywhere as an important part of the high school curriculum, and while the marked preponderance of Spanish over other foreign languages in New York City and in

California must be regarded as exceptional, in all parts of the country there has been a gratifying increase in Spanish registrations.

However, we must ever be on our guard against self-complacency. Personally, I am pleased with what has been done in twenty years, but I am by no means satisfied. Countless problems still offer themselves for solution in connection with the teaching of Spanish in high schools. The development of junior high schools alone presents difficult new questions from the standpoint of language work. If we will, we can improve the teaching, the texts and the methods in secondary teaching. Yet, in general, I believe that the high schools are better equipped to give elementary instruction than are the colleges and universities to furnish advanced instruction, and here I reach the topic assigned to me.

The favorite method of securing information these days is to send out a questionnaire which annoys the recipient whether he promptly transfers it to the waste basket or whether he reluctantly replies after a six months' interval. Preferring to retain the friends I have, and not to add to the list of enemies, I determined to secure information concerning facilities for the advanced study of Spanish in the catalogues of twenty-five of our leading colleges and universities. My experience was profitable, diverting and disappointing. You doubtless recall the amusing incident of "*La Révolte des Anges*" of Anatole France, in which an angel becomes an agnostic as a consequence of reading theological works. By a similar process, I have become skeptical of the truthfulness of college bulletins. The most noticeable feature of the announcements of the various departments are the courses announced, but not given. Perhaps we may find these, together with the courses announced to be given, but postponed, in the valley of the Moon, where Astolfo, in the "*Orlando Furioso*" came upon so many delightful objects that had been lost in this world.

Spanish is taught in all the institutions whose catalogues I examined, but in a great many cases there are only three courses, including elementary work. One wonders what would be the advice given to a freshman who wished to continue his work in Spanish after a high school course of three years. One of the best of the smaller colleges in the East offers only an elementary course. Our situation with respect to what we call elective work, that is, over and above elementary work and two years of college work, is pitiable in all but about a dozen institutions. In almost all our

larger colleges and universities, a student who enters with Spanish A and continues the language in college for two years has a limited choice of courses from which to choose if any are given, that amount to from twenty-five to fifty per cent of the courses that he might elect in French. What inducements do most of us offer to students to major in Spanish and what training can we possibly provide with our limited number of courses? We have failed to keep pace with the development of Spanish in the high schools and are still devoting most of our time to secondary school work. There is no doubt in my mind that under the present conditions in most institutions, if a student who had studied both French and Spanish in high school, desired training to teach one of these languages, it would be more advantageous for him to major in French than in Spanish. Perhaps I am wrong, but the catalogues tell me that I am right. What do we offer as equivalents for the French courses with which we are all familiar, such as classical drama, eighteenth century prose and drama, lyric poetry, romanticism, nineteenth century fiction and drama, Old French philology and literature? Very occasionally we find courses on the fiction and drama of the Golden Age and nineteenth century literature, and little else. One excellent college offers in the second year a course on the literature of the sixteenth and seventeenth century novel, drama and ballads, which we must concede is a large order. Another goes out after strange gods and offers courses in the commercial geography of three Spanish-American countries, which seems to me an intrusion upon another field of learning. Whatever interests we may strive to arouse, it is not our function, in my opinion, to teach geography, political science, history or industry in their relations to Spanish America or anywhere else. To do that well demands a training which few of us possess, and besides, we have not the right to transgress on the proper duties of other departments. I agree that we must give instruction in commercial terminology and correspondence to those who desire it, but such courses should not be regarded as the capstone of our structure.

The most notable defect in college instruction in Spanish lies in the lack of language courses after the second year. Few are the colleges that offer courses in advanced syntax, composition and conversation, and without them, no training can be called adequate.

After completing all the courses in Spanish offered by his college, a student who seeks further training in that language and who is not yet discouraged, enters some graduate school with Spanish as his

major. In most cases he will find it to his advantage to specialize in French and relegate Spanish to a minor position, since the same disproportion exists between the number of French and Spanish courses in the graduate schools as in the colleges. In many institutions, the requirement for the Master's degree is twenty-four semester hours, of which half must be in the major. On this basis, in very few institutions is it possible for a man to major in Spanish and obtain his degree in one year. In some of our best graduate schools the score stands five to one, two to nothing, fourteen to three, twenty-two to ten, etc., in favor of French. Need we be surprised that, relatively speaking, few men persist in their desire to major in Spanish? Need we be surprised that in a list of sixty-six theses in Romanics presented in one of the leading graduate schools we find only six dealing with Spanish literature and philology? Among the courses that are given, historical Spanish grammar, which should be the basis of all our linguistic work, is almost entirely neglected.

I hope that no one will interpret these remarks as an attack upon French or the position that French holds in our instruction. My personal interest in France and its language and literature is just as keen as in Spain and its literature. I should regret any separatist movement which might weaken the feeling of solidarity that must exist among all philologists and students of literature, and especially among those engaged in the study of the Romance languages. We must complement, not antagonize, one another. It would be an absurdity for a man teaching Spanish to be unacquainted with French and French literatures, because of the countless points of contact both in language and literature, and Italian is just as necessary for advanced study. I do plead, however, for better facilities for the study of advanced Spanish. If a man wants to specialize in Spanish, in college or in the graduate school, it is our duty to provide him with the same opportunity as if he expressed a choice for French.

Some of our difficulties arise from the fact that advanced instruction in Greek, Latin, French and German was well organized before the study of Spanish had acquired any considerable importance, and we have been perhaps forced by circumstances to devote more attention to the organization of elementary instruction than advanced studies. We have written plenty of first-year grammars and elementary readers in the last ten years, but our contributions to the study of the Spanish language and literature have not increased in

proportion to the greatly augmented number of teachers during the same period.

Another difficulty lies in the fact that the scientific study of language and literature developed later in Spain than in France or Germany, and that the brilliant group of scholars associated with Menéndez Pidal has not yet had time to furnish us all the tools that we need to carry out investigations without serious loss of time. Anyone who has tried it must realize how much easier it is to prepare a graduate course in French than in Spanish. A great number of the texts of the most important Spanish works must be used with great caution, lexicography for the older periods is chaotic, there is no etymological dictionary worthy of the name and special studies are lacking on many important topics. We are lacking in important tools for undergraduate as well as graduate work. Unless we provide ourselves with these, we may be regarded in time as mere hewers of wood and drawers of water, interested chiefly in utilitarian objects. There are countless things that we must do, and which we can do, with industry and sympathetic co-operation, and the support which the scholars of Spain have ever been ready to offer us.

What facilities for advanced study have we in addition to those provided by our colleges and graduate schools? Those who desire additional training can secure it during a limited period in many of our summer schools, and upon these I shall not dwell because they are as familiar to you as they are to me. We also have learned with pleasure of the summer courses now offered in Mexico City and Caracas which combine with instruction the opportunity to spend a couple of months in a Spanish-speaking country, the importance of which can scarcely be overestimated. Those who must stay at home should at least make every effort to keep in touch with current publications in criticism and with the creative literature of Spain and Spanish America, and this may be done by reading Professor Fitz-Gerald's admirable bibliographical notes in *HISPANIA*.

Every student or teacher of Spanish must look forward to at least a brief residence in Spain as an important part of his training. No one will question the statement that a knowledge of a foreign country derived from books is as incomplete and inaccurate as the knowledge of a language secured from grammars. By a sojourn at the Centro de estudios, one can combine an acquaintance with the life of the capital with instruction under the direction of some of Spain's best scholars. About a hundred Americans are taking ad-

vantage each year of the opportunities afforded by the Centro de estudios and return to us enriched by their contact with Spain and Spanish scholarship. We must all agree, however, that courses lasting only six weeks cannot be expected to train for serious investigation. Furthermore, it is well-nigh impossible to follow these courses and spend the time in the Biblioteca Nacional that almost any subject of investigation requires. In order to derive great benefit from study at the Centro, or anywhere else, the minimum period of residence is one year. We are familiar with the School of Classical Studies at Rome, at Athens and the School of Oriental Research at Jerusalem, supported in part by generous benefactors and in part by our universities, and to which are sent each year some of our best students in classical and Oriental languages. Might it be possible to interest men of wealth who have a love for the humanities, as well as our universities, to offer scholarships at the Centro for men who have shown aptitude for research work? We are familiar with the scholarships now offered to American students in French, Belgian and Danish universities. Might it be possible that the Spanish government would agree to offer a number of scholarships to Americans for study at the Centro? Scholarships for this purpose would be of inestimable benefit in furnishing us well-trained men and would prove a valuable factor in promoting friendship between Spain and ourselves.

As one of our chief assets for Spanish studies in this country I must mention the Hispanic Society of America. The importance of that society's library for Spanish scholarship can hardly be exaggerated and some of our best recent publications have been made possible by that amazingly rich collection. The inauguration of the Hispanic Series leads us to hope that we shall have a channel for the publication of important books dealing with Spanish literature, art and archaeology. I wish that an arrangement might be made whereby scholarships could be offered by universities or by private donors which would allow men to spend six months or a year in research work under competent direction at the Library of the Hispanic Society.

May I summarize my observations in the form of points, which has been generally accepted as the practice since 1918, and especially at Washington?

1. We must offer more advanced courses in Spanish in the colleges in order to give a fairly adequate training to those who desire

to specialize in this subject, and the study of language must receive increased emphasis.

2. We must offer more courses and a greater variety of courses in our graduate schools, and we must insist that course in historical grammar be required for any higher degree.

3. We must take a pride in meeting the challenge of our older colleagues and prove our ability to carry on the best traditions of Hispanic studies in this country.

4. We must encourage our students and younger colleagues to take advantage of opportunities for further training offered in summer schools, especially those conducted in Spanish-speaking countries.

5. We must look upon scholarships at the Centro de estudios as a realizable ideal, and lend aid to that effect in every possible way.

6. We must assist, so far as we are able, in increasing the usefulness of the Hispanic Society of America.

I do not expect that all these aims will be realized next year, but if you agree with me that they are desirable, we should begin missionary work at once in our own institutions. If we succeed there, we shall have a very considerable public sentiment in our favor. I need hardly add that in these remarks it has not been my purpose to show the weakness of our position, but merely to suggest paths which would lead to greater usefulness.

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## STANDARDS AND MEASUREMENTS IN SPANISH

(Adapted from an article appearing in the *Bulletin of High Points*, New York, April, 1922.)

A decided step in the right direction was taken when in 1918 a set of minima was drawn up for all the modern languages taught in the high schools of the City of New York. These minima, besides making uniform the nature and the amount of subject matter taught in the several high schools, can be used as a basis for building up a battery of standard tests to measure achievement in the various languages.

### WHY STANDARD TESTS ARE NECESSARY

A standard test may be defined as one which measures achievement in any given subject and is so constructed that in marking the test the personal or subjective element is completely removed or nearly so.

1. They help to definitize the work for both pupil and teacher.
2. The pupil is made conscious of a direct responsibility which he cannot evade.
3. They tend to establish a uniformity of purpose and effort throughout a department.
4. They make for more uniform promotions from one class to another.
5. The new classes as a result of these uniform promotions should present a more homogeneous grouping in at least the minimum essentials.
6. Without entering into a discussion here as to whether or not we can prognosticate linguistic ability, one thing is certain, and that is that the validity of a prognosis test can be checked only by the achievements of pupils as shown in a standard test. The great range and unreliability of teachers' marks hardly serve as a valid check for such prognosis tests.

### WHAT THE TESTS OUGHT TO MEASURE

The standard achievement tests as used in the Spanish Department of the De Witt Clinton High School are designed to measure achievement in the following points:

1. Grammar phonema for terms 1, 2, 3, 4, and 5 as based on the syllabus of minima.

2. Vocabularly for terms 1, 2, 3, as based on the standard list devised by the New York Society for the Experimental Study of Education; for terms 4 and 5, as devised by the Spanish Department, DeWitt Clinton High School.
3. Idioms for terms 1, 2, 3, 4, and 5, devised by the Spanish Department, DeWitt Clinton High School.
4. Verbs for terms 1, 2, 3, 4, and 5.

## VOCABULARY

A careful selection is made of the words appearing both in the standard list and the texts used. These words are made the basis of weekly vocabulary tests and the final standard test. Ten words are assigned daily. In assigning the new words the teacher may introduce the dictation element by sending a pupil to the back blackboard and dictating the words. The pupils at their seats will write the words on a piece of paper. The words on the board will be corrected and the pupils will make corrections from the board. These words are then transcribed into a notebook kept specially for that purpose. These words are used in complete Spanish sentences taken from the text. The following arrangement has been found successful:

Me llamo Juan Smith,  
Clase de español, núm. 135.  
Martes, 31 de Octubre de  
mil novecientos veinte y dos

## LECCIÓN I

la sala,	the room	grande,	big
dos,	two	la puerta,	the door
seis,	six	el techo,	the ceiling
el suelo,	the floor	sobre,	on, upon
alto,	high	la bandera,	the flag

## FRASES

1. *La sala* es cómoda.
2. *La sala* tiene *dos* puertas.
3. *La sala* tiene *seis* ventanas.
4. *El suelo* es de madera.
5. *La puerta* es *alta*.
6. *La sala* es *grande*.
7. *La puerta* es de madera.
8. *El techo* es alto.
9. *Sobre* la mesa hay papeles.
10. Hay *banderas* por todas partes.

Ample drill is given on these words by reviewing them in the verb and idiom drill which will be described in this paper. On

Fridays a twenty-word test is given of words chosen at random from those assigned during the week. In giving the test the teacher dictates the English and the pupils write the Spanish equivalent, together with the definite article when a noun is given. This test will, therefore, not only measure achievement in vocabulary as such, but also in gender and the formation of the plural of nouns. In marking the weekly test the word is either all right or all wrong. The passing grade is 80 per cent. This is quite low, for classes very frequently average 90 per cent or over. In making the final examination, fifty words are chosen at random from the words given throughout the term.

#### VERBS

In addition to the weekly vocabulary tests, all classes are given a verb test. During the week definite verbs are assigned daily. A word or two concerning the treatment of the verbs might be in place. For convenience sake the work of the third-term classes will be selected. In this class, as in the others below it, there is a definite order of recitation. The order follows. The number indicates the recitation made by the pupil.

1. el infinitivo, el gerundio, el participio pasivo. 2. el presente de indicativo. 3. el presente de subjuntivo. 4. el imperfecto. 5. el pretérito. 6. los tiempos derivados (imperfect and future subjunctive). 7. el futuro. 8. el condicional. 9. el imperativo.

After the verb is thus recited in all its forms, the pupil, without being told, goes to the board and writes a synopsis in the person indicated by the teacher. Then follows an oral drill. Let us say the verbs for the day were *ser*, *estar*, *hacer*. The teacher will give sentences of the following nature to be translated:

I am a teacher.	I am sorry he is sick
He used to be a doctor.	They are glad we are good.
We are here.	I am sorry it is cold.
They were here.	Let us do it.
It is cold.	He did it.
It will be cold.	We have done it.

In administering the weekly verb test, the same procedure is followed as that given for the vocabulary test. The teacher will dictate the English form, as for example: I go, they used to go, they went, going, he has gone, etc., etc., the pupils writing the corresponding form in Spanish. Here too, the form is either all right

or all wrong, and the passing grade is 80 per cent. Fifty English forms to be translated from English into Spanish are given on the final examination.

### IDIOMS

A committee of teachers in the department selected from the texts used a set of practical idioms for terms 1, 2, 3, 4, and 5. These idioms are assigned and are kept in a special notebook. The idioms are constantly reviewed in connection with the verb drill. Another effective way to review the idioms is to place on a card an English sentence in which the English version of the idiom is contained. In constructing these sentences, care is taken to base the sentences on the standard vocabulary for that term. Thus the triple objective of reviewing idioms, verbs and vocabulary is attained. Each teacher is provided with a set of cards covering all the idioms for the prescribed term. These sentences may be translated orally or the teacher may distribute the cards and the pupils write the translation on the board. Short tests are given at frequent intervals. On the final examination twenty-five idioms are given. Here again the English is given and the pupils give the corresponding form in Spanish. Specimen tests follow:

### I. VOCABULARY TEST:

NAME .....	NO. OF SPANISH CLASS.....
Spanish Department	DeWitt Clinton High School
Uniform Final Vocabulary Test	Date .....

BE SURE TO WRITE ON THIS PAPER. Write the Spanish alongside each English word. Give the exact Spanish translation for the English word or words. Write the masculine form of the adjective.

Sunday	easy
Tuesday	a language
Thursday	in order to
Saturday	to work
second	the friends
fourth	also
sixth	intelligent
to call	to open
the favors	the lessons
to answer	but
fifteen	the questions
to permit	the natives
the voice	the door
the voices	the proverb
the pencils	thirty
fifty	the window
the trolley	white
the church	the wood
the factory	the color
small	the paper
we	three

the cities  
the inhabitant  
the mayor  
the store  
(Voc. I-1)

five  
seven  
nine  
ten  
(Voc. I-1)

## DIRECTIONS FOR MARKING

The passing grade in this test is 80 per cent. Mark the form all right or all wrong. Deduct  $\frac{1}{2}$  per cent for each of the first ten errors, and  $\frac{1}{4}$  per cent for each error thereafter.

## II. VERB TEST:

NAME .....	No. of SPANISH CLASS.....
Spanish Department	DeWitt Clinton High School
Uniform Final Verb Test	Date .....

BE SURE TO WRITE ON THIS PAPER. Write the Spanish alongside each English form. Do NOT translate the word or words in parentheses. You stands for the polite singular form. Do NOT use PRONOUNS.

They study  
we live  
he eats  
they close  
they return  
I count  
I make  
we make  
I get up  
he sits down  
we get up  
they sit down  
I say  
they tell  
he understands  
Translate  
I hear  
he hears  
we hear  
he sees  
we see  
he smells  
I begin  
we begin  
they hear  
(Verb I-1)

I repeat  
they repeat  
he repeats  
I correct  
he corrects  
I put  
he puts  
I bring  
we bring  
Bring  
Put  
they play  
we play  
he sleeps  
we sleep  
I go to bed  
he goes to bed  
we go to bed  
Read (plural)  
Repeat  
Write  
Tell  
Speak  
Study  
Continue  
(Verb I-1)

## DIRECTIONS FOR MARKING

Passing grade 80 per cent. Mark form all right or all wrong. Deduct 1 per cent for each of the first ten errors, and  $\frac{1}{2}$  per cent for each error thereafter.

## III. GRAMMAR-IDIOM TEST:

Spanish Department	DeWitt Clinton High School
Final Uniform Examination	SPANISH ONE May 1922
I. 50 word vocabulary test—12½ credits.	
II. 50 forms—verb test—25 credits.	

## III (25)

Translate into Spanish the italicized word or words. Arrange your answers in COLUMNS. BE SURE that your answers are so numbered that they correspond to the numbers on the question paper.

- |                                   |                                      |
|-----------------------------------|--------------------------------------|
| 1. El <i>pupil's</i> libro.       | 14. <i>We like</i> el libro.         |
| 2. La <i>pupil's</i> libro.       | 15. <i>She likes</i> los libros.     |
| 3. Los <i>pupils'</i> libro.      | 16. El libro <i>good</i> .           |
| 4. <i>My</i> professor.           | 17. La escuela <i>green</i> .        |
| 5. <i>Our</i> escuela.            | 18. La alumna <i>English</i> .       |
| 6. <i>His</i> profesores.         | 19. La camisa <i>blue</i> .          |
| 7. <i>Her</i> profesores.         | 20. Las camisas <i>blue</i> .        |
| 8. <i>Their</i> escuela.          | 21. El <i>first</i> libro.           |
| 9. Hablo <i>to the</i> alumno.    | 22. Veo <i>the</i> hombre.           |
| 10. El <i>is</i> en la escuela.   | 23. Veo <i>the</i> alumna.           |
| 11. El <i>is</i> un alumno bueno. | 24. Habla bien, <i>¿does he not?</i> |
| 12. <i>I like</i> el libro.       | 25. <i>Bread</i> es necesario.       |
| 13. <i>He likes</i> el libro.     |                                      |

Translate into Spanish :

## IV (37½)

- |                              |                              |
|------------------------------|------------------------------|
| 1. I learn to speak Spanish. | 14. We are hungry.           |
| 2. He is going to speak.     | 15. They are thirsty.        |
| 3. I know how to speak.      | 16. He is cold.              |
| 4. They speak aloud.         | 17. I am very warm.          |
| 5. Our name is Brown.        | 18. What time is it?         |
| 6. I ask a question.         | 19. It is one o'clock.       |
| 7. I translate into English. | 20. It is two o'clock.       |
| 8. I leave the school.       | 21. It is half past three.   |
| 9. We attend school.         | 22. It is a quarter of four. |
| 10. You enter the school.    | 23. Pay attention.           |
| 11. He has a headache.       | 24. You are right.           |
| 12. We are standing.         | 25. He is at home.           |
| 13. They begin to speak.     |                              |

## DIRECTIONS FOR MARKING QUESTION III.

Passing grade 60 per cent. Mark the form all right or all wrong.

## QUESTION IV.

Passing grade 60 per cent. Mark the form all right or all wrong. The only exception being the deduction of ½ per cent for each missing accent, but no more credit is to be deducted than that given the entire form.

In conclusion it may be said that these tests are still in the experimental stage. The perfect test or nearly perfect test is still to be devised and can only be evolved after much experience and experimentation. We find that our latest tests are without question better than our first attempt. However, the experience we have had with these tests justifies the time we have given them.

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## THE DIRECT METHOD

As every one knows, the direct method in teaching modern languages is an attempt to have the pupil, as far as may seem practicable, unconsciously take the attitude of the child who is learning his own language. In other words, the Direct Method is "a direct appeal to the learner through the foreign language."

In order to successfully teach a modern foreign language by this method one should use a text-book in which the material is presented in the foreign language itself rather than in English. In this way the pupil, from the beginning, learns to think in the language itself. However, much care should be taken in choosing a book which presents also the grammatical constructions and gradually and simply.

If this method is to be successful it must be thoroughly systematic. From the very beginning the teacher must insist upon the nearest possible approximation to correct pronunciation. In this way the pupils will become accustomed to accuracy in hearing, in observation, and reproduction, both oral and written. If the pupil has not already acquired this habit of accuracy, he must learn to train his eye and his ear in such a way that whatever he learns he will learn correctly.

In order to form this habit of accuracy there must be regular systematic drill, both oral and written, in which the pupil's accurate knowledge of the subject may be tested. But this drill must not be allowed to become lifeless and uninteresting, because if the interest is not kept up the efforts will be useless. Then the question will arise, "How can interest be kept up?" This is a difficult question to answer because so much depends upon the ability and personality of the teacher. If the teacher herself is interested, is wide awake, and is able to keep her class entirely under her control every minute, and if she is of a resourceful type, she will have no trouble in keeping her pupils interested. Then, too, she must have a thorough knowledge of the language herself so that whatever she may do or say, she will do freely, and without having to stop and think something out first in English.

This is, of course, not always easy to do at first, because it is only through experience that a teacher learns the effect of her personality and her methods upon the pupils. Perhaps she may start out

thinking that she will do just as one of her former teachers has done successfully. Possibly she may succeed, but, if she fails miserably, she must not be discouraged but must go ahead and try to be herself in her teaching as well as in anything else that she does.

If a teacher can be entirely free from self-consciousness, she is much more likely to make her pupils free from it, because they will be more attentive to what is going on if they are not watching the conscious movements of the teacher. However, in most cases, this comes with practice if the teacher know her subject well, and keeps up with the times.

Thus, from the very first, the teacher must work with the idea that the object of conversation according to the direct method is to cultivate in the pupil a power of self-expression, both spoken and written. Mere conversational power on the part of the pupil is not the main object to strive for in teaching a modern foreign language. But on the other hand a certain amount of ability in conversation does create a stimulus for interest, and, if a teacher is able to develop interest, she may be assured of obtaining desired results in the majority of her pupils.

To be successful in this method a teacher cannot advance too rapidly, but must go slowly and carefully. This is difficult, too, because at first it is hard to find enough material not too difficult and that will be interesting for the required time of the period. Here is where the teacher must use her inventive powers to their full extent.

At the very beginning the teaching of a foreign language in the high school should be taught upon an imitative and an oral basis. Therefore, the teacher must act as a model. She must be able to speak the language correctly and as easily and freely as possible. For it is only through imitation and repetition that a new language can be mastered well at first. Then, through much oral practice which has been carefully planned, right associations become habitual.

From the first, the teacher must constantly give her commands in the foreign language, and must ask simple but helpful questions in the language. Gradually she can add more to her list of commands but she must not discard the first ones entirely. Then she can ask questions which will be more than a word or two. These, too, must gradually become more complicated as the class advances.

This oral work may be divided into two classes. First and foremost, is that of a formal grammatical character. By this I mean the



kind that will require changes in the sentences studied. These changes will be in person, number, tense, voice, and in substitutions of pronouns for nouns, etc. These changes must be arranged in such a way that it will be perfectly clear for the pupil to see what is required.

The second class of oral work to be suggested is that of a more natural character. By this I mean rapid questions and answers upon the day's reading which has been carefully prepared. At first, these answers must necessarily follow the printed text, but later the teacher must insist upon them adding more than is in the text, and finally the answers should be for the most part original. Thus, the text is used merely as a starting point for conversational practice. Later the pupils will unconsciously draw their answers from their general knowledge of subject matter and of the spoken language. They should gradually be encouraged to tell, in good Spanish, or French, as the case may be, a part or the whole of the material studied. In this way fluency and accuracy may be assured if simple and thorough questioning is practiced from the beginning.

Grammar must be gradually and definitely introduced. In this, the importance of formal question and answer drills cannot be overestimated. The teacher must ask questions which will force the pupil to employ the new grammatical principle or form. Many of these questions may be what may be termed type questions, that is, questions that will admit a comparatively large number of answers, each of which will contain the required principle or form. It will be found that in this way there will be plenty of material for quick, definite, and interesting drills, which cannot be carried on under the old plan of translating disconnected and uninteresting sentences.

Gradually, simple and interesting reading should be made the foundation for instruction in foreign languages. This reading, to be entirely successful, should be connected, and easily understood. If it is fairly easy at first, the pupil will become very much encouraged, because he will think that he is learning quickly. Then, too, it should be interesting and varied. It should contain definite but simple grammatical constructions which will afford material for drill. Gradually, comparatively simple idiomatic constructions, which are common in the everyday language of the people, should be introduced and learned in such a way, that with considerable drill they will become a part of the pupil. The more difficult con-

structions in grammar should be introduced gradually, and they should be mastered before leaving them. Whenever it is necessary to explain a grammatical construction in English, it should be done, and done well, because, in many cases, the modern language teacher is confronted with a very hazy knowledge of English grammar on the part of the pupil. If such is the case, it is absolutely essential to make the construction as clear as possible in English, and then to drill on it in Spanish. It will not be detrimental to the pupil's mastery of the foreign language, if, after explaining the construction in English the teacher returns to her drill in the foreign language, and does not allow herself to lapse back into using English in her questions and drills. However, the more the mother tongue is kept out of the modern language lesson the stronger will be the influence of the principle of direct association, and the greater will be the opportunity, on the part of the class, for idiomatic practice in the foreign language, and there can be no greater mistake that the artificial separation of conversation or speaking in the language taught from so-called instruction.

After the first or second year of high school Spanish, one can and must resort to English for explanation much more often. Then the foundation will have been laid and they will be able to supplement this foundation with advanced work in composition and literature. With a little effort on the part of the teacher this work in composition can be made interesting to the pupil by putting it somewhat on a competitive basis, that is, by seeing who is able to answer the greatest number of grammatical constructions. Much interest depends upon the type of literature studied. It should fulfill several requirements. Above everything else it should be correct Spanish. It should be instructive in the matter of grammatical constructions as well as in the subject matter. The atmosphere of the literature should be foreign, depicting the life, history, geography, and the civilization of that country and of no other.

There are dangers which one must guard against in the use of the Method as well as in that of any other. One danger is that of allowing a pupil to answer with loose constructions without correcting them merely to encourage him to develop ability to converse in the foreign language. To be sure, this ability is extremely desirable, but only if accuracy in the learning of the language is the object in view. Another danger in this method is one on the part of the teacher who is fortunate enough to possess unusual conversa-

tional powers herself, to be impatient with the pupil who is slow. Sometimes a pupil who seems slow at first in developing his conversational powers, is really mastering a construction with an accuracy which in the end will help him to become more skilful in conversation.

Then, too, this method frequently fails when a teacher has a large class of pupils who possess a very poor knowledge of English grammar and who have never studied any other foreign language. This is because she is forced to teach English in the foreign language class to such an extent that the time left for the teaching of the foreign language is so short that there is very little time for the necessary amount of drill.

In conclusion, I will say that the direct method of teaching foreign languages is especially adapted to pupils of high school age, particularly during the first two years, because it is then that boys and girls are full of enthusiasm for competition in learning to master little points in a language. Then, too, they are at an age when it is easy for them to imitate, and at first this method consists principally in imitating the teacher.

Therefore, in teaching a foreign language by the direct method there are several main points which must be kept in mind. First, the teacher must insist upon a good pronunciation. If the pupil is to learn to speak the language at all he must learn to speak it correctly. Thus, it is very essential that the teacher should have a correct pronunciation herself. Second, there must be an abundance of systematic oral work with variations which will keep it from becoming monotonous. Third, the grammar must be taught by means of an inductive method, in order that the pupil may build upon what he has already learned. Fourth, there must be a sufficient amount of well selected reading which will give the pupil a background for the language which he is studying. And, fifth, a Spanish atmosphere must be created in the classroom so that the pupil will unconsciously begin to think in the foreign language itself.

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## VIAJES POR ESPAÑA

### VIII. SANTO DOMINGO DE SILOS

El pueblo de Silos, situado a unos cuarenta y cinco kilómetros al sureste de la ciudad de Burgos es uno de los más antiguos de Castilla la Vieja. El pueblo mismo nada tiene de particular y es como muchos otros pueblos castellanos de la Sierra de Burgos, agrupaciones de casas de piedra miserables y destartalladas al parecer pero siempre bien arregladitas y limpias. Su importancia es debida al famoso monasterio benedictino que se halla en su recinto.

Nada se sabe de cierto acerca de la época a que se remonta la primera fundación de un monasterio en el pueblo de Silos. Según una tradición muy conocida el primer monasterio de Silos fué fundado en el siglo VI reinando el rey visigodo Recaredo. Pero de más interés para la historia verdadera del monasterio es una escritura del monasterio que se remonta al año 919 cuando el famoso conde Fernán González favoreció a un monasterio llamado de San Sebastián de Silos y que se levantaba en el lugar donde después se fundó el de Santo Domingo. El antiguo monasterio de San Sebastián de Silos que el conde Fernán González dotaba en el año 919 fué destruido al parecer por los musulmanes en el siglo X cuando éstos extendían sus conquistas hasta las mismas fronteras de Castilla la Vieja.

A mediados del siglo once, en el año 1041 cuando esta región fronteriza de Castilla la Vieja pasaba otra vez al poder de los castellanos, el rey de Castilla y León, Fernando I, recibe en su corte en Burgos al monje Domingo a quien perseguía el rey de Navarra y le encarga la restauración del decaído y arruinado monasterio de San Sebastián de Silos. Este monje Domingo es el glorioso Santo Domingo que da nuevo nombre al monasterio de Silos, conocido ya con el nombre de Santo Domingo de Silos desde el año 1076, tres años después de la muerte del santo, según un privilegio firmado por el rey de Castilla, Alfonso VI, hijo de Fernando I. Es el glorioso Santo Domingo cuya vida ha sido escrita por dos monjes españoles, en latín por el monje Grimaldo del mismo monasterio de Silos y en antiguo castellano por el monje Gonzalo de Berceo del monasterio de San Millán, el más antiguo poeta castellano de nombre conocido.

Gonzalo de Berceo en su *Vida de Santo Domingo de Silos*, nos cuenta de la siguiente manera las razones que movieron al rey

Fernando I a encargar a Santo Domingo la restauración del antiguo monasterio:

"Todos lo entendemos, cosa es conocida,  
La iglesia de Sillos como es decayda;  
Fazienda tan granada es tanto enpobrida  
Abes pueden los monges auer en ella vjda."

\* \* \* \* \*

"El Prior de Sant Mjllan es entre nos caydo,  
Omne de sancta vjda e de bondat conplido,  
Es por qual que manera de su tierra exido,  
Por Dios aujno esto como yo so creydo.  
Seria para tal casa omne bien agujsado,  
Es de recabdo bueno, demas bien ordenado,  
Es en cuanto veemos del Criador amado."

Una vez nombrado Santo Domingo abad del nuevo monasterio la restauración del mismo fué rápida y segura. También de esto es testigo Gonzalo de Berceo:

"Fué en la Abadia el baron assentado:  
Con la fazienda pobre era fuert enbargado,  
Mas canbiola ayna Dios en meior estado,  
Fué en buena folgura el lazerio tornado."

Durante los siglos XI y XII el monasterio de Santo Domingo de Silos fué un verdadero centro espiritual y cultural. Fué en realidad durante esta época la capital espiritual de Castilla la Vieja y un centro de actividad cultural extraordinaria. Basta comenzar a leer la historia del monasterio para darse cuenta del grande valor espiritual y cultural de la obra de los monjes de Silos de esta época cuando sus abades eran los consejeros de los reyes de Castilla y asistían a las cortes y concilios del reino, y cuando sabios monjes copiaban manuscritos antiguos, traducían obras clásicas al castellano y redactaban documentos históricos de inestimable valor. Una de las fuentes más importantes para la historia de España de la época de Alfonso VI de Castilla es la crónica latina de un monje de Silos conocida con el nombre de *Chronicon Silense*.

El actual monasterio de Silos es obra de varios siglos. El claustro bajo fué construido en el siglo XI durante la vida de Santo Domingo. Este claustro es hoy en día uno de los monumentos más bellos del arte románico-bizantino. Hay muchos investigadores y amantes del arte que visitan el monasterio de Silos con el único

fin de estudiar y admirar este famoso claustro que en sus ricos y variados capiteles nos representa de una manera extraordinariamente vigorosa las teogonías orientales adaptadas a las alegorías morales.

En el año 1880 los monjes benedictinos obtuvieron la cesión del monasterio de Santo Domingo de Silos y desde entonces ha venido restaurando poco a poco su antiguo esplendor espiritual y cultural.

Yo tuve la buena fortuna de pasar unos días en el monasterio de Silos viviendo la vida de los monjes benedictinos, hablando con ellos y admirando las bellezas artísticas del claustro. Los buenos monjes me enseñaron las reliquias de Santo Domingo, la celda del santo ahora convertida en una capilla, los manuscritos antiguos, la nueva biblioteca, etc., etc. Un día salí por el pueblo de Silos acompañado por uno de los monjes y recogí algunos materiales folklóricos. Al pasar nosotros por las calles del pueblo los niños que nos veían salían al encuentro del monje que me acompañaba y le besaban la mano, símbolo elocuente de la fe religiosa de estas buenas gentes y del respeto que inspiran en los habitantes del pueblo los monjes benedictinos. En el centro del pueblo hay un rollo antiguo, una columna de piedra con su cruz que antiguamente era señal o insignia de la jurisdicción de la villa, igual a los que se encuentran en muchos pueblos de Castilla.

El claustro de Silos ha sido estudiado con esmero por uno de los monjes del monasterio, el padre Ramiro de Pinedo, bien conocido investigador de la arquitectura española. En la revista *Alfa* publicada en Burgos y en el *Boletín de Silos* ha publicado unos artículos sobre el claustro de Silos donde ha probado de una manera definitiva que el arte románico-bizantino no entró en España por Francia o Provenza según algunos han creído, sino que nació en la misma España bajo fuertes influencias orientales. La Persia fué la que inspiró en España la arquitectura musulmana y del contacto del arte románico de la España visigótica con el persa-musulmán nació en España este maravilloso arte románico-bizantino de la misma manera que siglos más tarde nació el arte llamado mudéjar del contacto del arte gótico con el arte morisco de la famosa Alhambra.

Este arte oriental tan maravillosamente mezclado con el románico cree el padre Pinedo que fué obra de artistas moros venidos de la España musulmana y para prueba de esto refiere al hecho de que el monje silense Grimaldo que vivió en el siglo XI y que escribió, como ya queda dicho, la vida de Santo Domingo atestigua la presencia de moros esclavos en el monasterio de Silos.

En el día de hoy el monasterio de Santo Domingo de Silos es otra vez un centro de actividad espiritual y cultural. En la historia, en la arquitectura, en la filosofía, en la literatura y en la música los monjes de Silos trabajan incesantemente y de cuando en cuando publican obras de verdadero mérito científico. Las obras del abad Mario Férotin y del padre Alfonso Andrés en la historia de la iglesia española y en la literatura son bien conocidas, como lo es también la obra del padre Pinedo en la arquitectura. La escuela de canto gregoriano de Silos es una de las más famosas del mundo y todos los años organistas y cantores de diferentes partes de España y hasta de Francia e Italia pasan breves temporadas en Silos perfeccionándose en la música gregoriana.

Muchos atractivos tiene, por consiguiente, para el viajero este monasterio benedictino de más de mil años de viejo ubicado en un apartado rincón de Castilla la Vieja. Yo puedo decir que he pasado en él unos días muy felices y al despedirme de los buenos monjes he quedado verdaderamente prendado de su amabilidad y de las bellezas artísticas de su casa.

AURELIO M. ESPINOSA.

STANFORD UNIVERSITY.

## SIXTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF TEACHERS OF SPANISH

To Be Held at Los Angeles, California  
December 22 and 23, 1922

MORNING SESSION, December, 22nd, at ten.

Auditorium, Administration Building, University of Southern  
California.

Presiding: MISS LAURA MERRIMAN

Franklin High School, Los Angeles

President of the Los Angeles Chapter of the Association

Address of Welcome: DR. R. B. VON KLEINSMID

President of the University of Southern California

✓ Reply: PROFESSOR E. C. HILLS

University of California

Vice-President of the Association

Presiding: PROFESSOR HILLS

President's Address: PROFESSOR J. D. FITZ-GERALD

University of Illinois

President of the Association

(In the absence of Professor Fitz-Gerald, his address will be read by another  
member)

Music:

Address: *Sobre el arte de don Ramón del Valle-Inclán*

PROFESSOR ARTHUR L. OWEN

University of Kansas

Adjournment for lunch.

AFTERNOON SESSION, at two

Room 206, Administration Building, University of Southern  
California.

Address: *Some Ingredients of a First-Year Puchero*

PROFESSOR MAY VERTREES

Whittier College

Address: *Can or Should Spanish Literature Be Taught in the High  
School?*

PROFESSOR ARTHUR L. OWEN

Address: *Las posibilidades del curso de español en las escuelas  
públicas*

MR. CARLETON A. WHEELER

Supervisor of Modern Languages in Los Angeles

Music:

Address: *A Summer in the Basque Country*

PROFESSOR S. L. M. ROSENBERG

Southern Branch of the University of California



Address: *Can One Learn to Think in a Foreign Language?*

MR. C. SCOTT WILLIAMS  
Hollywood High School, Hollywood, California

Address: *The Outlook for Education in Mexico*

MISS FRANCES MURRAY  
Technical High School, Oakland, California  
Secretary of the Northern California Chapter

Adjournment.

EVENING OF DECEMBER 22: *Comida y tertulia*

At Hotel Alexandria, 7:00 p.m. Informal.

Tickets, \$2.00, to be secured of Miss Margaret D. Roalfe, Lincoln High School, Los Angeles.

Toastmaster: PROFESSOR ROY E. SCHULZ

University of Southern California

Words of Welcome: DR. E. C. MOORE

Director of the Southern Branch of the University of California

Toasts by Distinguished Guests.

Music:

MORNING SESSION, December 23rd, at nine thirty

Room 210, Millspaugh Hall, Southern Branch of the University of California

✓ Address: *Educating the Educators*

MR. LAWRENCE A. WILKINS  
Director of Modern Language Instruction in New York City  
Ex-President and Vice-President of the Association

✓ Address: *Los Nuevos Galicismos*

DR. HOMERO SERÍS

Address: *Modern Echoes of Old Spain*

MR. WILLIAM MILWITSKY

Report of the Secretary-Treasurer: PROFESSOR ALFRED COESTER  
Leland Stanford Junior University

Reports of Committees

Unfinished Business

New Business

Election of Officers for 1923:

Chairman of Tellers: MR. FREDERICK E. BECKMAN

Installation of New Officers

Adjournment

ALL ADDRESSES ARE LIMITED STRICTLY TO THIRTY MINUTES IN MAXIMUM LENGTH. A brief discussion may follow each paper read.

The Executive Council will meet at 8:30 a.m., December 23rd, in Room 210, Millspaugh Hall.

It is earnestly requested that all who can possibly do so remain for the business meeting the morning of the 23rd.

## AMENDMENTS

Some years ago Article IV, § 2, of the Constitution was amended to its present form for the specific purpose of preventing the necessity or the possibility of having a large majority of the official staff go out of office at the same time, since it was deemed more conducive to stability not to have a radical and wholesale change in the official staff at any given election. Unfortunately the present rule will make it necessary for us to elect seven of the nine members of our Executive Council at the annual meeting in 1923, unless something is done to change that rule at the annual meeting in 1922. The following amendments, if adopted, will enlarge our Executive Council to eleven members and will bring it about that at no annual election shall we have to elect more than four or five officers, out of the total of eleven.

### ARTICLE IV. OFFICERS

§ 1. The last three words to read: *six* other members.

(The present reading is: *four* other members.)

§ 2. Change the entire paragraph to read as follows:

The term of these officers shall be as follows: for the President, one year; for the three Vice-Presidents, three years (one to be elected each year for three years, and the outgoing Vice-President to be considered as First Vice-President, etc.); for the Secretary-Treasurer, three years; for the six other members of the Executive Council, three years each (two to be elected each year for three years).

(The present reading is as follows: The term of these officers shall be as follows: for the President, Third Vice-President, and one of the four other members, one year; for the Second Vice-President, Secretary-Treasurer, and one of the four other members, two years; for the First Vice-President and two of the other four members, three years.)

### EXPLANATORY NOTE

Of the present staff of officers the following will hold over through 1923, and will therefore not be affected by the coming election:

First Vice-President, Lawrence A. Wilkins, New York City.

Secretary-Treasurer, Alfred Coester, Stanford University.

Executive Council Members: Guillermo A. Sherwell, Washington, D. C.; Edith Johnson, University of Southern California.

By our present rules we shall elect at the coming annual meeting the following officers:

The President, for one year;

The Second Vice-President, for two years;

The Third Vice-President, for one year;

One Executive Council Member, for one year ;

One Executive Council Member, for two years.

If the proposed amendments are approved, it should be understood that (in order to cause as speedily as possible the proper rotation of the various classes) the Third Vice-President and the two Executive Council Members are each elected for three years, the other two officers (President and Second Vice-President) to stand as originally elected.

Then two Executive Council Members should be nominated from the floor for a two-year period and elected by majority vote of those present. In making these two nominations the members should bear in mind the principles that have hitherto ruled in the sessions of nominating committees: representative territorial distribution, and proper proportion between high school and university representation.

Signed	{	John D. FITZ-GERALD,
		HOMERO SERÍ,
		E. L. C. MORSE,
		C. O. SUNDSTROM,
		AURELIO M. ESPINOSA

## REPORT OF COMMITTEE ON NOMINATIONS

The Committee on Nominations appointed last March by President John D. Fitz-Gerald begs to submit the following list of persons as its nominees for office for the years indicated in accordance with the constitution of The American Association of Teachers of Spanish:

For President for 1923—C. Scott Williams, Hollywood High School, Los Angeles, Calif.

For Second Vice-President for 1923-1924—E. C. Hills, University of California.

For Third Vice-President for 1923—Grace E. Dalton, Central High School, Kansas City, Mo.

For Member of the Executive Council for 1923—J. Moreno-Lacalle, Middlebury College.

For Member of the Executive Council for 1923-1924—Maude R. Babcock, Dunkirk High School, Dunkirk, New York.

J. J. ARNAO,  
LOIS K. HARTMAN,  
HOMERO SERÍS,  
G. W. UMPHREY,  
ALICE H. BUSHEE, *Chairman.*

## PERIODICAL LITERATURE

### SCIENTIFIC JOURNALS

**Archiv für das Studium der neuen Sprachen und Literatur**, 140-141 (1920-1921).—L. Pfandl, *Der Diálogo de Mujeres von 1554 und seine Bedeutung für die Castillejo-Forschung*. F. Krüger reviews V. García de Diego's *Elementos de gramática histórica castellana*. A. Hamel reviews L. Pfandl's *Robert Southey und Spanien*.

**Boletín de la Real Academia Española**, VII (1919).—Daniel Granada, *El americanismo en los vocabularios español y portugués*.

VIII (1920).—Miguel de Toro-Gisbert, *Reinvidicación de americanismos*. (Contents that many of the so-called Americanisms are not native to the various parts of South America to which they have been ascribed by *Americanos*, but that they are Spanish, mainly Andalusian, in their origin. See same author's article in the *Revue Hispanique*, XLIX, *Voces andaluzas*.)

IX, Feb., 1922.—E. Cotarelo, *Ensayo sobre la vida y obras de don Pedro de Calderón de la Barca* (continuación). F. Rodríguez Marín, *Nuevos datos para las biografías de algunos escritores de los siglos XVI y XVII* (continuación).

IX, April, 1922.—E. Cotarelo, continued. F. Rodríguez Marín, continued. Amos Salvador, *Sobre el uso del diéresis en la conjugación de los verbos en -iar* (continuación).

**Bulletin Hispanique**, XXIV. No. 1.—J. Mathorez, *Notes sur la pénétration des espagnols en France, du XI<sup>e</sup> au XVI<sup>e</sup> siècle*. A. Morel-Fatio, *Catalogue des manuscrits de M. Morel-Fatio* (suite).

No. 2.—L., *La paysane dans les romans de Palacio Valdés*. G. Cirot reviews A. G. Solalinde's edition of *Calila y Dimna*. G. Cirot reviews F. J. Sánchez' edition of Don Juan Manuel's *El Conde Lucanor*. G. Le Gentil reviews Fitzmaurice-Kelly's *Fray Luis de León*.

No. 3.—*Universités et enseignement: Programmes d'Agrégation, certificat et licence* (in Spanish, for 1923).

**Literaturblatt für germanische und romanische Philologie**, XLII.—Pfandl reviews Fouché-Delbosc and Barrau-Dihigo's *Manuel de l'hispanisant*. Pfandl reviews Buchanan and Franzen-Swedelius' Lope de Vega, *Amar sin saber a quién*. Hamel reviews Schevil's *The Dramatic Art of Lope de Vega*, together with *La dama boba*.

XLIII.—Pfandl reviews: A. Castro-Tirso de Molina's *El condenado por desconfiado*; Ocerín, Lope de Vega's *Comedias*; Ocerín, Vélez de Guevara's *El rey en su imaginación*.

**Modern Language Notes**, XXXVI.—J. P. W. Crawford, *A Note on the Comedia Calamita of Torres Naharro*. (Relates to the source of the play.) Arthur S. Sloan, *Juan de Luna's Lazarillo and the French Translation of 1660*. (The French translator did not use Juan de Luna's version in part I, but did use it in part II.)

XXXVII.—J. E. Gillet, *Cueva's Comedia del Infamador and the Don Juan Legend*. E. C. Hills reviews Schevil's *The Dramatic Art of Lope de Vega*.

M. A. Colton reviews T. Navarro Tomás' *Manual de pronunciación española*. J. W. B. reviews Otto Jespersen's *Language: its Nature, Development, and Origin*.

**The Modern Language Review**, XVI.—E. A. P. reviews Ida Farnell's *Spanish Prose and Poetry, Old and New*. George Young reviews Aubrey F. G. Bell's *Four Plays of Gil Vicente*. E. Allison Peers, *Some Spanish Conceptions of Romanticism*. W. P. Ker reviews Henry Thomas' *Spanish and Portuguese Romances of Chivalry*. H. E. Butler reviews J. Fitzmaurice-Kelly's *Cambridge Readings in Spanish Literature*. H. A. Remmert reviews *Obras de Lope de Vega, Academy's nueva edición*, III.

XVII, No. 1.—H. E. Butler reviews J. Fitzmaurice-Kelly's *Fray Luis de León*.

No. 3.—William J. Entwistle, *The Spanish Mandevilles*. Aubrey F. G. Bell, *The Hill Songs of Pero Moogo* (Portuguese paralleled by English translation).

**Modern Philology**, XV.—G. T. Northup reviews Luis Vélez de Guevara's *La Serrana de la Vera*, edited by R. Menéndez Pidal and María Goyri de Menéndez Pidal.

XVI.—G. T. Northup reviews: Cortés' *Cosas Cervantinas que tocan a Valladolid*; Figueirelo's *Characteristics of Portuguese Literature—Historia de literatura classica* (1520-1580); How (translator) and Wagner's (editor) —*The Life of Lazarillo de Tormes and His Fortunes and Adversities*; Rosenberg's *Comedia famosa de las burlas veras de Felian de Armendariz*.

XVII.—G. T. Northup and S. G. Morley, *The Imprisonment of King García*. (Professor Northup studies the story of King García in Spanish literature, including a play, *La Lidona de Galicia*, probably by Pérez de Montalván. Professor Morley analyzes the versification but does not arrive at a definite conclusion as to the authorship.) W. S. Hendrix reviews G. I. Dale's *The Religious Element in the "Comedias de moros y cristianos" of the Golden Age*. G. T. Northup reviews McGuire's *A Study of the Writings of D. Mariano José de Larra*. E. R. Sims reviews Lorente's *Miguel de Cervantes Saavedra: Rinconete y Cortadillo*. C. E. Parmenter reviews T. Navarro Tomás' *Manual de pronunciación española*.

XVIII.—G. T. Northup, *Caballo de Ginebra*. A. R. Nykl, *Old Spanish Gironça*. K. Pietsch, *The Madrid Manuscripts of the Spanish Grail Fragments*. E. R. Sims reviews Rodríguez Marín-Vélez de Guevara's *El diablo cojuelo*.

XIX.—Erasmus Buceta, *Los Gallegos en las Novelas Ejemplares*. W. S. Hendrix, *Quevedo, Guevara, LeSage and the Tatler*. M. Romera-Navarro, *Observaciones sobre la Comedia Tídea*. F. Schneider, *Gustavo Adolfo Bécquer as "Poeta" and his Knowledge of Heine's Lieder*. G. T. Northup reviews: P. Henriquez Urcía's *La versificación irregular*; R. Menéndez Pidal's *Un aspecto en la elaboración de "El Quijote"*.

XX.—W. S. Hendrix, *Military Tactics in the Poem of the Cid*. G. T. Northup reviews: F. Schneider's *Gustavo Adolfo Bécquer's Leben und Schaffen unter besonderer Betonung des chronologischen Elementes*; R. Foulché-Delbos's *La estrella de Sevilla*; Rodolfo Lenz's *La oración y sus partes*.

**Publications of the Modern Language Association of America, XXXVI.**—Ruth Lansing, *The Thirteenth Century Legal Attitude Towards Woman in Spain*.

XXXVII, No. 1.—W. Schaffer Jack, *Development of the "Entremés" Before Lope de Rueda*. Olin Harris Moore, *Mark Twain and Don Quixote*.

**Revista Crítica Hispano-Americana, V.**—J. Givanel Mas, *Contribución al estudio bibliográfico de la Celestina y descripción de un rarísimo ejemplar de dicha obra*.

**Revista de Filología Española, VI.**—P. Enríquez Ureña, *El endecasílabo castellano*. J. Sarrailh, *Algunos datos acerca de D. Antonio Liñán y Verdugo*. Eugenio Mele, *La Fortuna de Cervantes en Italia en el siglo XVII*.

VIII.—Américo Castro, *Unos aranceles del siglo XIII*. T. Navarro-Tomás, *Historia de algunos opiniones sobre la cantidad silábica española*. Francisco A. de Icaza, *Cristóbal de Lerera y los orígenes del teatro en la América española*. José F. Montesinos, *Contribuciones al estudio del teatro de Lope de Vega*. J. Serrailh, *Algunos datos acerca de D. Antonio Liñán y Verdugo, autor de la "Gua de Forasteros" (1621)*. Fidelino de Figueirelo, *O thema do "Quixote" na literatura portuguesa do seculo XIX*. José María Chacón y Calvo, *El primer poema escrito en Cuba*. W. Meyer-Lübke, *La evolución de la "c" latina delante de "e" e "i" en la península ibérica*. Zacarías García Villada, *Notas sobre la "Crónica de Alfonso III."* Samuel Gili, *La "r" simple en la pronunciación española*. Narciso Alonso Cortés, *El autor de la "Comedia Dolería."* (Derives from acrostic verses the name Pedro de Faria, which he thinks is the real name of the author.)

IX, No. 1.—T. Navarro Tomás, *La cantidad silábica en unos versos de Rubén Darío*. José F. Montesinos, *Contribución al estudio del teatro de Lope de Vega*. J. Vallejo, *Notas sobre la expresión concesiva (Por and Aunque)*. Erasmo Buceta, *Opiniones de Southey y de Coleridge acerca del "Poema del Cid."*

**Revue Hispanique, XLVIII.**—*Itinerarium hispanicum Hieronymi Monetarii, 1494-1495*. Herausgegeben von Ludwig Pfandl. H. Thomas, *Three Translations of Góngora and other Spanish Poets during the seventeenth century*. R. Fouché-Delbosc, *Le modèle inavoué du Panorama Matritense de Mesonero Romanos. La Estrella de Sevilla*. Edition critique publiée par R. Fouché-Delbosc. G. Desdèvises du Dezert reviews Rafael Fariás' *Memorias de la Guerra de Independencia, escritas por soldados franceses*. J. J. Oliver reviews J. Gómez Ocerín-Vélez de Guevara's *El rey en su imaginación*.

XLIX.—Julio Cejador, *El Cantar de Mio Cid y la epopeya castellana*. Miguel de Toro y Gisbert, *Voces andaluzas (o usadas por autores andaluces) que faltan en el Diccionario de la Academia Española*.

L.—*Discours prononcé par Luis de León au Chapitre de Dueñas (15 mai 1557)*. Réédité par Al. Coster. Alfonso Bonilla y San Martín, *Un anti-Aristotélico del Renacimiento. Romances tradicionales, recogidos y publicados por Narciso Alonso Cortés. La Xávega dels Notaris creats en lo any M. DC. III*. Manuscrito inédito. Lo publica Vicente Cateñada y Alcover. H. Thomas, *Bibliographical Notes*. 3, *More about Early Spanish Law-Books*. P. Enrí-

quez Ureña, *Rubén Darío y el siglo XV*. J. Fornell-Maragall, *La seva personalitat poètica*. G. Allison Peers, *Sidelights on Byronism in Spain*. Diana de Monte Mayor *done out of Spanish* by Thomas Wilson. (1596.) Re-printed by H. Thomas. R. Foulché-Delbos reviews Buchanan and Franzen-Swedelius-Lope de Vega's *Amar sin saber a quién*.

LI.—W. E. Ritana, *Diccionario de Filipinismos, con la revisión de lo que al respecto lleva publicado la Real Academia Española*. Juan Millé y Giménez, *Un epigrama latino de Lope de Vega*. Manuel Manrique de Lara, *Velázquez en el Museo del Louvre*. P. Sainz y Rodríguez, *Estudios sobre la historia de la crítica literaria en España*. Don Bartolomé José Gallardo y la crítica literaria de su tiempo.

LII.—L. Barrau-Dihigo, *Recherches sur l'histoire politique du royaume asturien (718-910)*.

**Romanic Review**, X.—J. T. Medina, *El Lauso de Galatea de Cervantes es Ercilla*. Philip A. Means reviews Prado (y Ugarteche), Javier's *El genio de la lengua y de la literatura castellana y sus caracteres en la historia intelectual del Perú*. W. S. Hendrix reviews Elizabeth McGuire's *A Study of the Writings of D. Mariano José de Larra, 1809-1837*. John L. Gerig reviews M. Romera-Navarro's *El hispanismo en Norte-América*.

XI.—Joseph E. Gillet, *Une édition inconnue de la Propalladia de Bartolomé Torres Naharro*. W. S. Hendrix, *Notes on Joux's Influence on Larra*. J. P. W. Crawford, *Notes on the Sixteenth Century Comedia de Sepúlveda*. Erasmo Buceta, *Una estrofa de rima interior esdrújula en el Pastor de Filida*. Katherine Ward Parmalee, *The Legend of King Ramiro*. Erasmo Buceta, *Algunos Antecedentes del Culteranismo*.

XII.—M. Romera-Navarro, *Estudio de la Comedia Hincena de Torres Naharro*. A. M. Espinosa, *Sobre la leyenda de los Infantes de Lara*. J. P. W. Crawford, *A Note on the Roy Bishop in Spain*. Arthur Hamilton, *Ramón de la Cruz: Social Reformer*. Erasmo Buceta, *Proparoxitonismo y rima encadenada*. J. P. W. Crawford, *Early Spanish Wedding Plays*. W. S. Hendrix reviews Carmen de Burgos' *Figaro* (*Revelaciones*, "Ella" descubierta, *Epistolario Inédito*).

XIII, No. 1.—C. Evangeline Farnham, *The Spanish Inns*. Arthur St. C. Sloan, *The Pronouns of Address in Don Quijote*. Erasmo Buceta, *Una traducción de Lope de Vega hecha por Southey*. Roy Temple House, *Lope de Vega and Un Drama Nuevo* (a parallel of the play of Tamayo y Baus). A. M. Espinosa reviews T. Navarro Tomás' *Manual de pronunciación española*.

W. S. HENDRIX.

OHIO STATE UNIVERSITY.

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**Hispania**. (This review begun in January, 1918,—a year after the founding of our own HISPANIA—is the organ of the Institut d'études hispaniques de l'Université de Paris, of which Ernest Martinenche is president. The Institut was formerly known as the Centre d'études franco-hispaniques. The new name was assumed in March, 1917. The editor of *Hispania* is Ventura García Calderon. The review is printed in French.)



I (1918).—Ernest Martinenche, *Hispania* (A foreword). C. Ibáñez de Ibero, *Programme de l'Institut d'Etudes Hispaniques*. Laurent Tailhade, *Blasco Ibáñez* (An appreciation). Miguel de Unamuno, *L'envie et les germanophiles espagnols* (An explanation of the sympathy for Germany by certain groups in Spain). G. Jean Aubrey, *Quelques poèmes de Rubén Darío* (French translations). Han Ryer, *L'ingénieux hidalgo Miguel Cervantes* (Fragment of a novel). Manuel Azaña, *La vie politique* (A brief sketch of Spanish political life from 1898 to 1918, with bibliographies). Georges Izambard, *De l'espagnolisme de Verlaine*. José María de Heredia (author of the *Trophées*), *Three sonnets* (In Spanish in honor of his relative, José María de Heredia). Francis de Miomandre, *Azarin* (An appreciation). Max Jacob et A. de Barrau, *Une nouvelle traduction de Sainte Thérèse de Jésus*. Andrés González Blanco, *L'esprit français et l'esprit espagnol*. Alberto Insúa, *Les jours suprêmes de la guerre* (Novel, continued in subsequent numbers of the review). José Francés, *La vie littéraire* (Pot pourri which runs for several numbers, giving praise and criticism of contemporary authors). Rafael Altamira, *Le premier Congrès International d'Hispanistes* (An appeal for the formation of such a Congress). Ernest Martinenche, *España de Théophile Gautier*. Mgr. Gabriel Palmer, *L'Espagne et la France à travers l'histoire*. Francis de Miomandre, *Góngora et Mallarmé* (A brief study of Gongorism). Guillot de Saix, *Les Horaces de Lope de Vega Carpio* (compared with that of Corneille). Alfonso Reyes, *Ramón Gómez de la Serna* (an appreciation followed by translations of fragments of G. de la S.'s works by Valéry Larhaud et Mme. B. M. Moreno).

II (1919).—J. C. N. Forrestier, *Les jardins andalous* (An interesting and appreciative article). Narciso Alonso Cortés, *L'Histoire littéraire de Cejador* (A favorable review of C.'s work). Ilia Mikhailof, *Les lettres espagnoles en Russie* (An interesting sketch. Don Quijote's influence on Russian literature is traced, the popularity of the literature of the Golden Age is noted, and an indication of the admirers of contemporary Spanish novelists is given. Blasco Ibáñez and Pio Baraja seem to be the most popular). Carol-Bérard, *La musique d'Espagne* (Historical sketch and appreciation). J. Deleito y Piñuela, *Le romantisme dans le théâtre espagnol* (A brief outline of romanticism in Spain). Manuel Abril, *Le sculpteur Julio Antonio*. Edmond Jaloux, *Opinion sur Cervantes* (An excellent essay on Don Quijote). Guillot de Saix, *Roland dans la littérature espagnole* ('Roncevaux' of Lope de Vega). In this volume considerable space is given to quotations of newspaper comments on the Exposition Espagnole, held at Paris, April-May, 1919. José Francés reviews Ramón Pérez de Ayala, *Política y toros*; José María Carretero, *El caballo audaz* (six volumes of reviews with notable of Spain, including many of the important contemporary Spanish writers); Diego San José, *La mariblanca*. E. Martinenche reviews Rennert and Castro *Vida de Lope de Vega*. Manuel Azaña continues his *Vie politique*. Antonio Solalinde, *Figures du romancero* (Le Prieur de Saint-Jean. Lecture at the Ateneo, hitherto unpublished). Camille Pitollet, *A travers l'Extrémadure au printemps de 1805. Impressions d'Espagne d'une Ambassadrice de 20 ans* (the Duchess d'Abrantes, as drawn from her mémoires). José Francés, *Les scénarios du roman espagnol* (I. Le Comtesse de Pardo Bazán et le paysage de ses

romans galiciens). Camille Pitollet, *Une poésie inconnue d'A.-M. Alcalá-Galiano sur la mort de la reine Isabelle de Bragance*. Charles Lesca, *Une fête latine. Le banquet en l'honneur de M. Martinenche* (on the occasion of his being made Professor of Spanish literature at the University of Paris).

III (1920).—Carol-Bérard, *La musique espagnole à Paris*. Max Dairlaux, *Diego Hurtado de Mendoza et le Lazarille de Tormes* (Believes that D. H. de M. is the author of the book. His arguments are not convincing. Followed by a translation of the book into French). Camille Pitollet, *Une affaire de plagiat, ou: Hugo, Français de Neufchâteau et "Gil Blas de Santillane"* (With reference to the dispute as to whether the original was Spanish or French). Guillot de Saix, *La farce du Romancero ou le "Premier Don Quichotte"* (A translation of the "Entremés famoso de los romanceros," "ou l'on s'est accordé à reconnaître une première esquisse du chef-d'œuvre de Cervantes." G. de S. dates the "entremés" as before the death of the queen Isabel, 1602). Camille Pitollet reviews Ford, *Main Currents of Spanish Literature*. Camille Pitollet, *George Sand et Majorque*. Marius André, *M. Martinenche et la "Célestine"* (Review of M.'s edition).

IV (1921).—Jorge Guillén, *Eugenio d'Oro* (Brief essay on the Catalan writer, with translation of fragments of one of his works: *La Ben Plantada*). Baron R. d'Hermigny, *La situation économique et sociale des classes rurales en Espagne* (An interesting study made by a man on the ground). A. González Blanco, *Amiel et Ibsen en Espagne* (A review of Salvador Albert-Amiel, and Salvador Albert-El tesoro dramático de Henrik Ibsen). Camille Pitollet, *Sur quelques savants espagnols* (Menéndez y Pelayo, Echegaray, and some scientists and an engineer). G. Boussagol, *Manifestations universitaires franco-espagnoles à l'université de Toulouse* (R. Menéndez Pidal and Américo Castro sat on the "jury de doctorat" of M. Henri Gavel; R. Menéndez Pidal was received "docteur honoris causa"). Dmitri de Merejkowski, *Cervantes;—Calderón*. (Two excellent essays by the Russian writer.) Camille Pitollet, *Le "Year Book" des Modern Languages pour 1920 et la littérature espagnole* (Review of the "Year Book for Modern Languages for 1920," edited for the Council of the Mod. Lang. Ass. by Gilbert Waterhouse). Louis Vauxcelles, *Beltrán et la peinture contemporaine*. Pedro Mata, *Le casque de Don Quichotte* (Excellent short story translated by Georges Pillement). Camille Mauclair, *L'art de Frederico Beltrán Masses* (Article reprinted from *L'Art et les Artistes*, on the Spanish painter);—Ortiz Echagüe ("Préface au catalogue de l'exposition de M. Ortiz Echagüe." O. E. is Spanish, but resides at Paris). Camille Pitollet reviews M. A. Buchanan and Franzen-Swedelius, *Amar sin saber a quién*, by Lope de Vega. Camille Pitollet, *Pot pourri espagnol*. (Miscellaneous notes on Spanish authors and books). Camille Pitollet reviews Gabrile Miró, *Nuestro Padre San Daniel* (A novel, 1921). Maurice Servat, *Un réfugié espagnol sous la restauration. Le Général Mina en France (1814-1820)*. Baron R. d'Hermigny, *Les exploitations minières de la province de Murcie* (An interesting and informative study. "... avec les moyens d'extraction et d'exploitation rudimentaires et défectueux dont elle dispose, sa main-d'œuvre malhabile, son territoire prospecté d'une façon partielle et sporadique, l'Espagne parvient à réaliser une extraction annuelle

*égale* à celle que la France obtient à grand'peine en mettant en oeuvre toutes les ressources de la science, la travail et du capital." The study is accompanied by tables which give details as to amounts of the various minerals mined in this province). Ernest Martinenche reviews Camille Pitollet, *Blasco Ibáñez. Ses romans et le roman de sa vie*.

V (1922).—No. 1. Ernest Martinenche, *Le Théâtre de Clara Azul* (Some pages from E. M.'s new book: *L'Espagne et le Romantisme français*). Prosper Merimée, *Le carrosse du Saint-Sacrement* (Saynète). Camille Pitollet reviews M. A. Buchanan, *The Chronology of Lope de Vega's Plays*. A. González Blanco, *Eça de Queiroz* (An essay on the Portuguese novelist). Georges Cirot, *Témoignage v. López de Ayala au sujet de D. Fadrique, frère de Pierre-le-Cruel*.

**The Hispanic American Historical Review.** IV. 1921. Percy Alvin Martin, *Causes of the Collapse of the Brazilian Empire*. Nicolás García Samudio, *Columbian Literature* (A lecture delivered at Columbia University before the American Association of Teachers of Spanish). One of the most valuable departments of this review is the Bibliographical Section, in which the "Hispanic American Bibliographies" by C. K. Jones, of the Library of Congress, is an important part. This volume also contains a "Bibliografía Antillana" by Carlos M. Tredles. In the department entitled "Recent Publications" is a comprehensive list of recent books and articles dealing with things Spanish and Spanish American. Julius Klein, *The Monroe Doctrine as a Regional Understanding*. Isaac Joslin Cox, "*Yankee Imperialism*" and *Spanish-American Solidarity. A Columbian Interpretation*. Samuel Guy Inman, *The Monroe Doctrine and Hispanic America*. Halford L. Hoskins *French Views of the Monroe Doctrine and the Mexican Expedition*. C. K. Jones reviews Sherwell, *Simón Bolívar*.

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THOMAS A. FITZ GERALD  
UNIVERSITY OF KANSAS

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